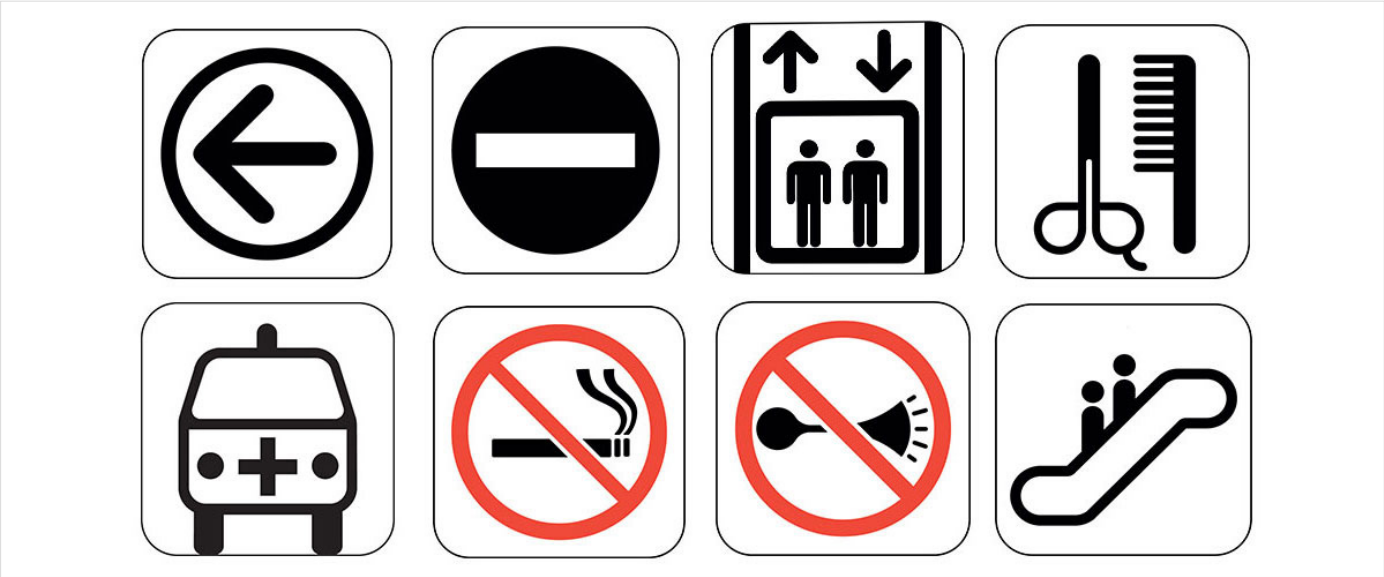
Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay



Source:
https://www.dsource.in/course/design-signage

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3. Theory Paper
4. Case Studies
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7. Write Up
8. Resources
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https://www.dsource.in/course/design-signage/introduction

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Introduction

The course on design of signage Systems gives an overview of this field with details on the design process and methodology along with examples of case studies.

The 'Signage Systems' refers to iconic way of finding representations for public facilities such as Hospitals, Railway stations, Public Buildings, etc.
Introduction to Design of Signage is divided into different sections:

• **Design Process:**
For developing a Directional Signage System like identifying a facility, locating the place, Signage environment, designing the elements etc.

• **Case Study:**
Case Studies on examples of Design of Signage Systems
Hospital Symbols & IOC

• **Symbols:**
Graphic Symbols for Public Signage Systems or for use in the different public environments. The design done from the perspective of the users.

Hospital Symbols, Railway/Bus Stations, Symbols for Buildings, Symbols for Airports, Symbols using Hands, Generic Signage, School Signage

• **Technology**
Specifications of materials commonly used in Signage Systems.
These symbols are part of the open source resources free for download and use. Few examples are given below:

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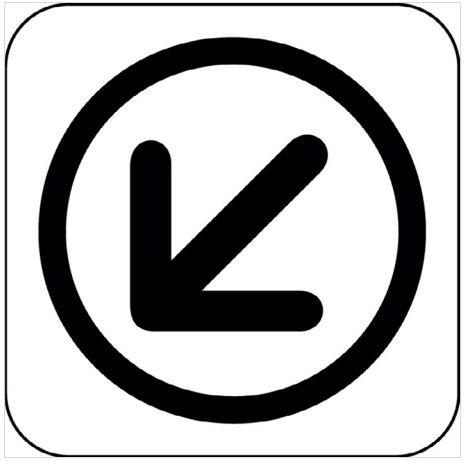
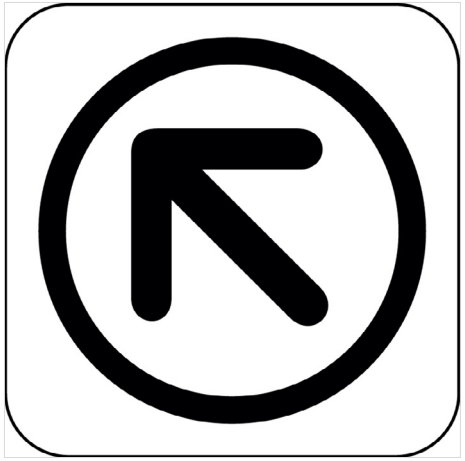
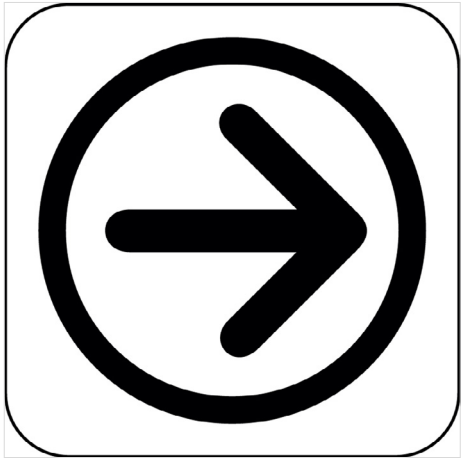


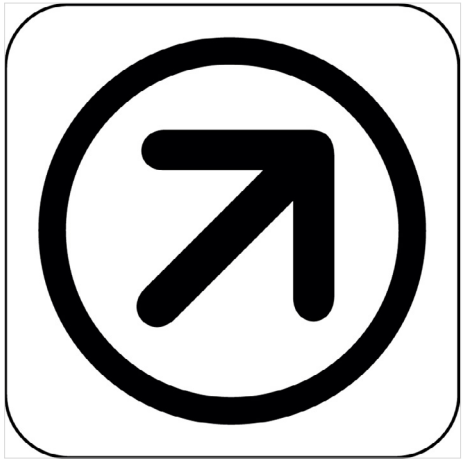
Enlarged view of the symbol for Left Down Arrow. Copy or Print the image for use as signage for public buildings.



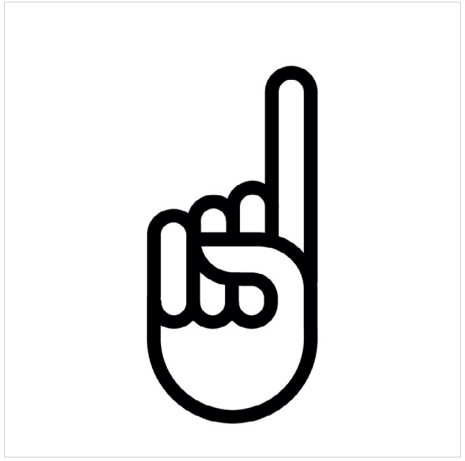
Enlarged view of the symbol for Left Up Arrow. Copy or Print the image for use as signage for public buildings.



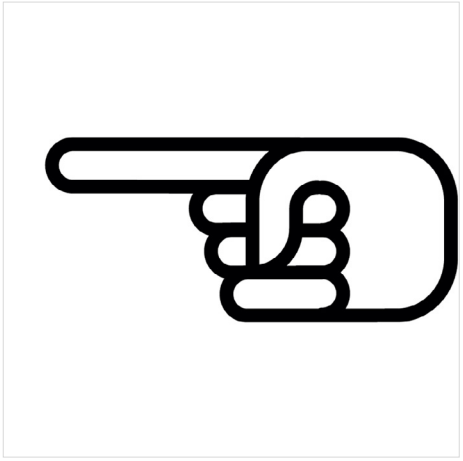
Enlarged view of the symbol for Right Arrow. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Right Up Arrow. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Arrow Pointing Up'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Arrow Pointing Left'. Copy or Print the image for use as signage for public buildings.

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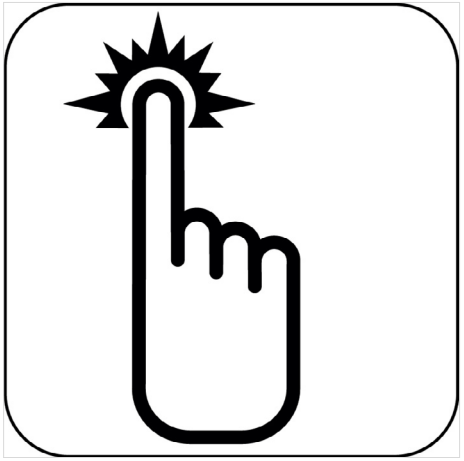
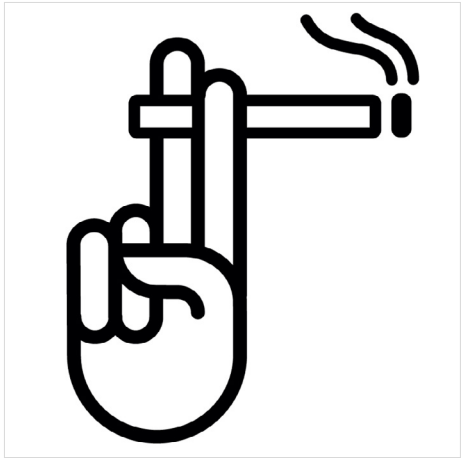


Enlarged view of the symbol for 'Press Switch'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Smoking'. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Kids allowed. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Noise or Sound. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Pets allowed. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Smoking allowed. Copy or Print the image for use as signage for public buildings.

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Source:
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Notes

Notes on issues related to the Design of Signage Systems

What are the Different names for these Graphic Representations?
Symbols or logos:
Symbols usually refer to the graphic motif and logo to the way the name is written, but in some cases they are difficult to separate/distinguish. When used as graphic representations for organisations, societies, companies, industry, clubs, regions, etc. It has the power to unite and bring about a feeling of identity. Variations of this form of identification can be in form of a flag, a song, a phrase, a saying, a color, a motif, a dress code, etc

What is a Corporate Identity system?
Corporate Identity:
It is like the calling card of a company that simultaneously seeks to convey two critical facets of its identity - one, a clear sense of purpose for the corporation and two, a sense of belonging that it enjoys both amongst its people within (the corporation) as well as outside of it. In the long run, a corporate image building exercise is meant to stem the hidden costs of 'impersonality' that usually sets into an organisation that is too complacent about itself. Contrary to popular perceptions, corporate identity systems cannot be conveyed merely through slogans or a logo or its annual report. On the other hand, it is a composite of the following: (1) the products that the company makes or sells (or both); (2) the building(s) in which the company's activities are centred; (3) the company's communication material ranging from its advertising to its instruction manuals; and of course, (4) the packaging for/of its products. Since all these have a visible and a tangible quality to them, they can all be subject to the design process. Where, in contrast, there are the intangible and yet equally determining elements of corporate identity, such as the behaviour of the company towards its people within as well as towards its clients outside, that cannot be subject to a design process. These are, in stead, usually shaped by Human Resources Development (HRD) specialists. However, in any sound corporate identity strategy, the design must be such as to facilitate rather than be isolated from the company's HRD interests.

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Source:
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Design Process

The Design Process is defined from:

- **A Design Perspective:**
  Steps of a general design process.

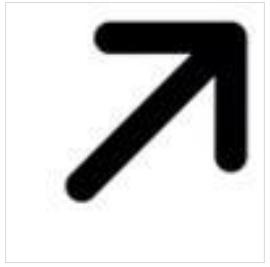
- **Corporate Identity:**
  Steps of the design process for a building a Corporate Identity Programme.

- **Directional Signage:**
  Steps of the design process for directional signage systems.

For more details check below:

Design Perspective

Corporate Identity



Directional Signage

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Design Perspective

Design Process from a Design Perspective involves 6 stages as below:

• **Stage One**: Data Collection:
- What is the brief from the Client?
- Is it a new design or a redesign?
- By interacting
  . with users - very important (sampled?) - is there a focused group?
  . with users to talk to them, narrate their experiences and getting their feedback.
  . with experts to seek their opinion
  . through emails, discussion forums, e-groups, etc.
- By observing and studying
  . the users navigate through different spaces
  . the different interactions the users have with the environment and how they use the facilities
  . the environment, artifact, building or the facility for the signage
  . external space? internal space? public space??
- By documenting
  . all the facilities along with the users
  . using photography, sketches, video-taping
- By conducting
  . experiments (controlled?) ex. for visibility, recognisability, etc.
- By referring to
  . previous works, examples, etc.
  . literature, papers, books, magazines, project reports, etc.
  . web documents

• **Stage Two**: Understanding the 'Design Problem for Investigation':
- Physical factors?
  . shape, form, colour, number, size, texture, etc.
  . sound, smell, growth, repetition, etc.
  . realistic, Abstract.
- Organising factors?
  . sequence and hierarchy of information, spatial organisation, flow, structure, etc.
  . activities, interactions, interactivity, etc.
- Semantic factors?
  . expressions, meaning, content, feeling, etc.

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. macro view, micro view, etc.
- Functional factors?
. educational, entertainment, emotional, promotional
. to Identify, to differentiate, to focus, etc.
. to inform, to direct, to warn, etc.
- Influencing factors?
. cultural factors, local idioms and conventions
. aesthetics, trends, etc.
- Usability factors?
. visibility, readability, etc.
. human factors, etc.
. human Product Interactions
- Technology factors?
. materials and processes
. method of manufacture - batch, mass, hand fabrication?

• **Stage Three**: Analysis of the 'topic under Investigation':
- Compare, cross-relate, evaluate
- Locational factors?
. mapping, way -finding, tracing
. human movement analysis
- Identification factors
. identifying functions, grouping, connecting, etc.
. compare symbols, labels, typography, text, etc.
- Structuring your factors?
. classification, grouping of similar factors, chunking, etc.
. differentiating factors, identifying unique features, etc.
. assigning hierarchy, ordering factors, etc.
- Graphical analysis?
. graphs, charts, mapping of factors.
. chart of 'time - activity - senses - spaces -function'.
. visualization of Information/ factors.
- Experimental analysis?
. set up constraints and conduct experiments.

• **Stage Four**: Synthesis and problem solving:
- Converge, redefine, brainstorm, idea generation, alternate solutions.

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- **Stage Five**: Rapid Prototyping, Models and feedback:
  - Mock-ups, sketches, models, scenarios, presentations, user and client feedback.

- **Stage Six**: Refine, implementation, prototyping and standards:
  - Detailing, drawings, materials, processes, prototyping.
  - Vision statement, standards, specifications, manuals, roll-out programme.

Source:
https://www.dsource.in/course/design-signage/design-process/design-perspective

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Corporate Identity

The Design Process for developing an Identity Programme involves 6 stages as below:
- What is the brief from the Client?
- Is it a new design or a redesign?

• **Stage One**: Understanding the Organisation:
- What is the name of the Organisation?
- What are the major activities of the Organisation
- List the activities specific to the Organisation?
- What are the Artifacts specific to the Organisation? (buildings, structures, vehicles, etc.)
- Where all the Corporate Identity can be applied? (visiting cards to fascia to vehicles, etc.)

• **Stage Two**: Understanding the Users::
- How to increase user satisfaction?
  . Multiple choices,
  . focus on user,
  . transparency,
  . inviting retail outlets,
  . seek the customer.
- Identify instances of the interaction of the user with the Company? (Can these be sequenced in terms of the level of interaction?)

• **Stage Three**: Semantic associations of the Organisation:
- What are the expressions connected with the Organisation? (Expressions, meanings, symbols, metaphors)
- What colours can be associated with the activities of the Organisation?
- What cultural factors can be associated with the Organisation?
- What aesthetic factors can be associated with the Organisation?

• **Stage Four**: Designing the Elements of Corporate Identity:
- The Corporate mark: Think of variations of the Visual Mark.
- The Name of the Organisation: Think of variations of the how to represent the Name of the Organisation.
- The Corporate Typeface for the Organisation: Chose a typeface to be associated with the organisation - it can have a connection with the organisation.
- The Corporate Colour for the Organisation: Chose a colour to be associated with the organisation - it can have a connection with the organisation
- Think of a fifth element for the Organisation: (example are the rainbow band for IOC, just do it for Nike, grill

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design of many cars).

• **Stage Five**: Application of Corporate Identity:
- Application of Identity Programme? Apply what you have conceived on all of the artifacts that are connected with the organization.

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Directional Signage

Different stages of Design:
- Understanding the organisation and the signage environment
- Identifying a facility
- Locating the place for signage
- Designing the elements of the signage system
- Design Process for developing a Directional Signage System

- What is the brief from the Client?
- Is it a new design or a redesign?

The Design Process design process for directional signage systems involves 6 stages as below:

• **Stage One**: Understanding the organisation and the signage environment:
 - What is the name/title of the organisation/environment?
 - What are the major activities of the organisation/environment? (useful for creating visual expressions connected with the organisation)
 - What is the unique identity specific to the organisation/environment?
  . Is there a well conceived visual identity program?
  . look at the background, history, context, etc. of the organisation
  . look at the vision, goals, future directions of the organisation
  . talk to your client and consolidate their viewpoints.
 - What is the need for the signage? How will the signage make a difference?

• **Stage Two**: Identifying a facility:
 - What are the facilities specific to the organisation/environment for which the directional signage is required? (including staircase, lift, toilet, help, dustbin, etc.)
 - Identify the different types of signage that you might require:
  . Informational? statuary? directional?
  . Floor mounted? grouted? free standing? hanging?
  . Indoors? outdoors?
  . Back lit? front lit? not lit?
 - Debate over these issues for imparting identity to a facility:
  . whether to use graphical pictograms/visuals only?
  . whether to use graphical pictograms in addition to text?
  . whether to use text only?

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. whether to use graphical pictograms/visuals/expressions around the facility when one reaches the facility?
. whether to use numbers/alphabets to identify a facility?
. (multilingual considerations, visibility, remembrance, etc.) . . . .

- If you have chosen pictograms/graphic symbols, whether they should reflect the function of the facility or be arbitrary (like selecting different animals/seasons/plants to depict the facility):
- Semantic factors? should the signage have an unique identity? should it express the identity of the organisation? or should it have a unique theme?
  . expressions, meaning, content, feeling, etc.
  . macro view, micro view, etc
- Functional factors? How should the signage be? Should it convey additional information?
  . educational, entertainment, emotional, promotional
  . humorous, serious, expressive, etc
  . to Identify, to differentiate, to focus, etc.
  . to inform, to direct, to warn, etc.
- Influencing factors? Can you make use of shape, form, colour, number, size, texture derived from contextual themes for this?
  . cultural factors, local idioms and conventions
  . aesthetics, trends, etc.
- Usability factors? Do you need to conduct experiments to verify these factors?
  . visibility, readability, recognisability, etc.
  . human factors, etc.
  . human product interactions
- Technology and economic factors? The cost factor can influence the selection of material and the determine the method of fabrication
  . materials and processes
  . method of manufacture - batch, mass, hand fabrication?

• **Stage Three**: Locating the place for signage:
- If the facility already exists, do a walk through the outlet
  . identify the location for the main signage - usually at the entrance of the lobby or visible from the main approach road
  . identify the places/corners/forks where one needs additional information to move ahead
- How would the users navigate through the different spaces in the organisation/environment?
  . Note the places where there is need for display of information, the types of information, etc.
  . If it is redesign, by observing, studying and documenting (using photography, sketches, video-taping)
  . the users navigate through different spaces

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. the different interactions the users have with the environment and how they use the facilities
. interact with the users to talk to them, narrate their experiences and getting their feedback
- Use the map of the site or floor plans of the environment and mark the positions where different types of signage's are required.

• **Stage Four**: Designing the elements of the signage system:
- Classify/group these facilities into information chunks that make more sense.
. functional? floor wise? direction-wise?
. colour coded?
- Sequence/order them for easier information retrieval:
. alphabetical?, numbered?
- The elements of the signage:
. Use of expressions, colours (foreground and background), shapes, textures for designing the elements of the directional signage system
- How would you represent the 'The Directional Sign'?
. arrow? pointing finger? layout?
- How would you represent the 'the name of the facilities' in text?
. typeface, style, etc.
- How would you represent the 'the name of the facilities' in visuals:
. symbols, icons, pictograms, etc.

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   3d. Constructing the 'Symbol'
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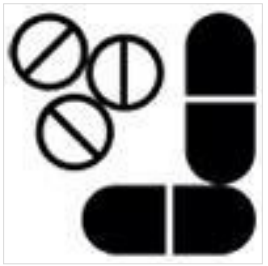
Theory Paper

Graphic Symbols for Environmental Signage: a Design Perspective
by Ravi Poovaiah

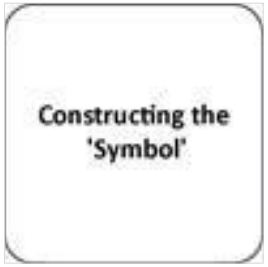
The paper tries to analyze and articulate the visual language that seem to govern the process of 'symbol' design. 'Symbols' conceived in the context of environmental directional signage is being seen in this paper as having the potentials for constructing an effective graphical interface between the user and the intended facility.



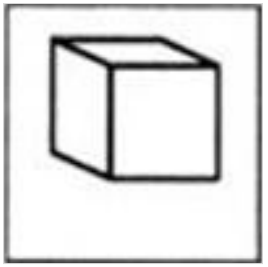
Abstract

Introduction

The Visualisation Process



Constructing the 'Symbol'



Order and representation

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Abstract

'Symbols' conceived in the context of environmental directional signage, and one that is specifically intended as a public service facility, is being seen here as having the potentials for constructing an effective graphical interface between the user and the intended facility; the objective is to facilitate the activities of locating, identifying, informing and directing the user through the various gamut of activities of a given service facility.

This paper has been written from the perspective of the designer, who is the producer of these representations, and who seeks to appropriately construct these representation through an amalgamation of approaches viz., the generative approach, which consists of a search for effective images; and the constructive approach, which comprises one's ability to visualize images that are required to be converted into graphical symbols.

It is being contended here that these graphical symbols have to be conceived from the point of these being easily recognizable, and hence represent themselves as a derivative of contextually familiar images. It follows, therefore, that when there is sufficient iconicity or resemblance between the visual representation and the content it refers to, these are relatively easy to visualize. But when this is not the case, the representation of the message areas could need methods that would have to attempt to understand/ visualize how these are perceived by the user, and only subsequent to which can emerge as a result of such visualization.

Assuming that the designer uses one of the above methods, or uses his own interactions within the environment as a substantive basis, or draws upon reserve of existing solutions; and then evaluates and identifies the semantic requirements of the said image; he will now be required to convert these into an appropriate symbol.

This aforesaid process is being considered as a method for constructing a level of visual order, where the paper tries to identify and isolate these very formal features that go to define the characteristics of the graphic 'symbol'. Such identification of the necessary syntax eventually helps to articulate the visual language that seems to govern the process of symbol design.

As an interesting extension of the above mentioned methodology, one could formulate a set of formal modifications of structural constructs for these representations, that might lead to having a diversity of visual styles in a manner similar to variations offered by typefaces (this portion has been excluded in this summary).

For this paper, this processual section has been followed up by a case study of symbols design which are meant to serve as part of environmental signage for public hospitals located in urban India.

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/theory-paper/introduction

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Introduction

Visual representations (as graphical symbols) can be used effectively as a communicative interface where it concerns human interaction with a public facility; especially in matters of identifying and denoting the various functions (of a given public facility); and which constitute a part of environmental directional signage. It is always desirable that the communication of information issuing from these interfaces is not misleading or confusing; it should, on the other hand, be revealed as fast as possible. In other words the information must be communicated properly, efficiently and conveniently.

The use of visual representation seems appropriate for the above mentioned requirements. Apart from obviating the need for having to 'learn' any convention (except where the semiotic category of 'symbols' is being used as a representation), there is additionally the merit of accuracy of image-recognition and the speed of image processing - factors that definitively favour the case for visual representations (as against the use of texts) when used for the above purpose of communication . There are, however, limits to which visual representations can communicate a message conveniently. First of all, not all information that has to be communicated can be accurately represented by a representation. Secondly, the same representation could give rise to varying interpretations. A given representation could also change its meaning depending on the context in which it is being viewed. Further, in a pragmatic sense; the skill and accuracy required to reproduce a representation could lead to problems. However, in spite of the above handicaps posed by the use of visual representations, we still need to consider the felt-need for an alternative language that communicates adequately across language barriers and across illiteracy. We realise also that if one were to consider the advantages of visual representations, simultaneously keeping in mind their limitations, we could possibly use these attributes to critically define the characteristics of such a representation. Over and above, it is hardly necessary here to emphasize the overriding need for such a mode of communication to restrict itself in terms of a simplicity of visual statement, which allows its meaning to be conveyed in an easily identifiable way

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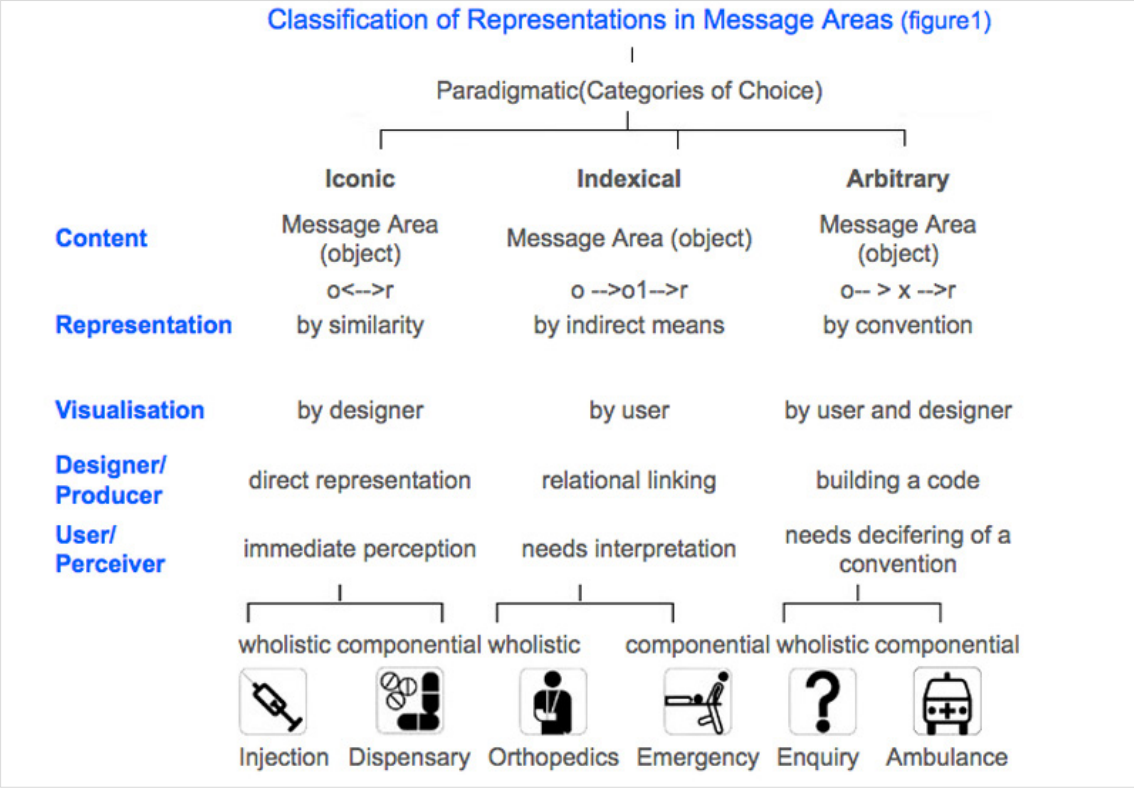
The Visualisation Process

A first step in the process of designing these would be to identify the various aspects of a given public facility that need to be represented for communication purposes, by graphical symbols that will serve collectively as an interface for the user. The different aspects of this environment would usually include its facilities, its functional and organizational attributes, and certain informative and warning messages. For the sake of convenience we will refer to these various aspects as the 'message areas'. While considering their potentials for visualization into visual representations, the possible representations emerging under these various areas may be classified (refer Fig.1) using the Peircean Trichotomic Model of the semiotic process as:

a. Iconic
b. Indexical
c. Arbitrary (being referred here as arbitrary instead of as 'symbolic' in order to avoid a clash with the term graphic symbols).



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Iconic Representations

The message area in this case offers enough physical clues to be converted into a visual representation through factors of similarity or resemblance. The high degree of iconicity inbuilt into such representation makes for an easier understanding that is a valid requirement for image-production. Such representation also usually bears a high degree of familiarity in the perception of the user. It follows, therefore, that for a designer to design a symbol in this.

A category of iconic representations, a proper understanding of the message area would be quite sufficient to transform the same into an appropriate symbol. A method for visualizing a message area would be to systematically categorize (refer Fig.2) the given message area along the horizontal axis in terms of its iconic alternatives followed by a classification of these along the vertical axis into its subgroups, and further in terms of its identifiable visual components. In this modified model, each category within a taxonomy is entirely included within one or the other category at a higher level. This mode of categorization allows us the following advantages:

(i) a recognition of the generality inherent in a representation;

(ii) an identification of all the essential elements and their components that are required for the representation;

(iii) the highlighting of a relative importance of a representation in terms of other alternatives; and

(iv) establishing its relation to the given message area. This process offers us a basic and viable framework of alternatives from which to derive the possible representations for a symbol. Even if the message area were representable by means of resemblance, there still would exist many differing ways in which the same solution can be represented.

Given representation could vary, for instance, in terms of the choice of a certain viewpoint; or in the choice of the representational mode- for example either a perspective or isometric; or, in the choice of the medium of representation-pencil, ink, or paint; or in terms of whether the form of the representation has been filled as against a choice of outlined forms. It is best to weigh these options by comparing these representations with other potential ones and then choose the one that would best represent the required message. We find that such a representation can either be single and wholistic, or be a composite of several components. An example of the latter is that of the 'dispensary', where several individual components placed next to one another are essential towards formation of a symbol. Iconic solutions seem to be logically the most suited for representation of message areas as symbols, because of their immediacy of information recognition and retrieval. Fortunately, a majority of the message areas seem to offer solutions in this category.

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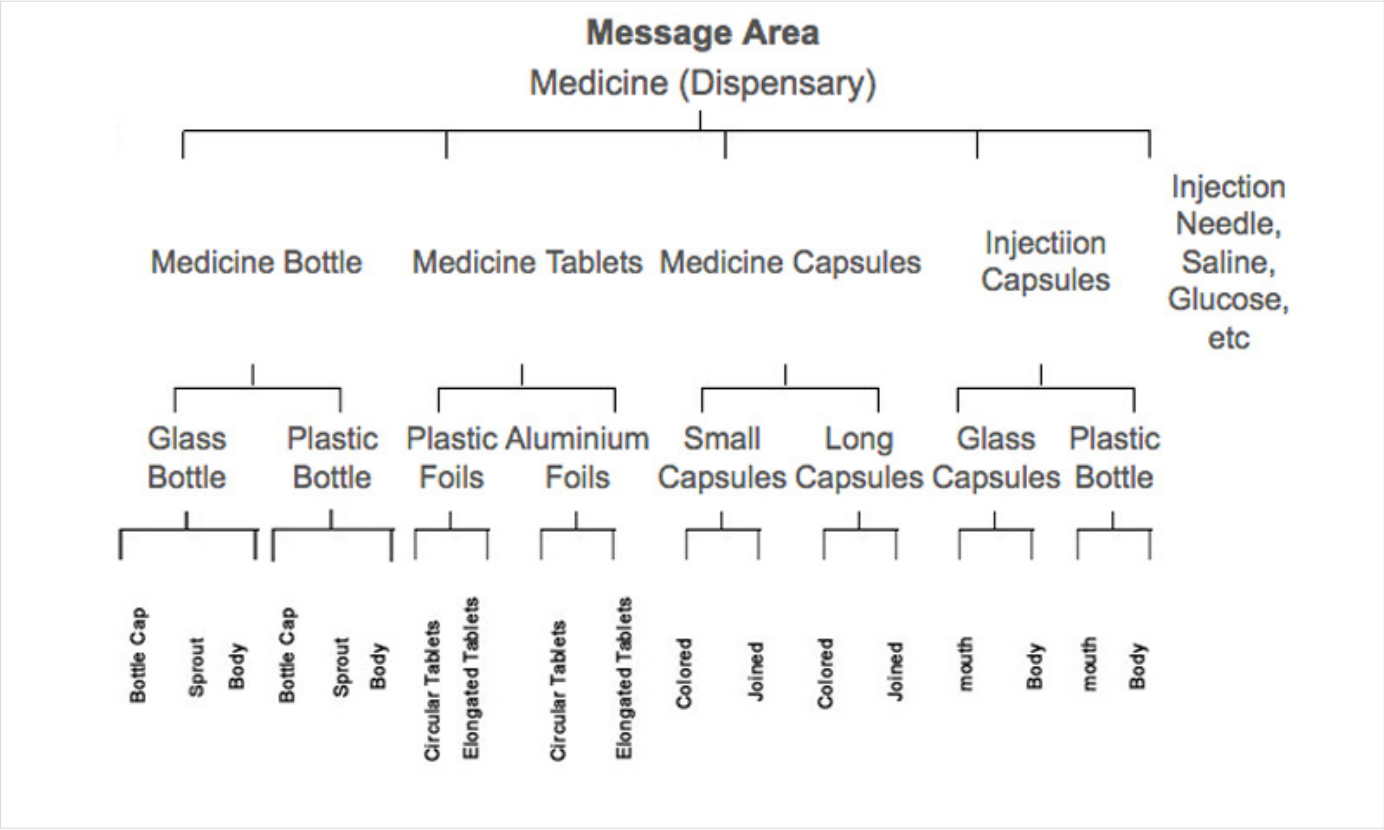

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Indexical Representations

Here the message area does not offer enough direct clues and hence the relationship has to be architectured indirectly using secondary devices. These message areas are usually concerned with the ones that are concept-based, or are related to ideas or expressions and are not easily translatable into a visual representation. The meanings of these message areas are to be conceived by means of other devices so that these, in turn, transpose their essence to the given representation. Also such representations can best be summed up as being the output of the user's conception of his familiarity with a given facility. The designer acts as a vehicle in interpreting the visualisation that has been perceived by the user. The design of the emerging symbol is obviously, thereby a construct of the images that the user is able to conceive about these message areas.

A viable method is, therefore, required to be formulated to understand the visualisation of these message areas into appropriate images through an interaction with the user in a manner such that it offers the essential semantic clues required for the final symbol. It is known that the human mind encodes the real world using concepts related to each other in terms of linked associations. "Our perceptions are structured into units corresponding to objects and its properties. These units may be generated into images that are experienced as quasi-pictorial, spatial entities". Clues are gathered from the verbal description of the message area as has been perceived by the user's simagery (it is assumed that the general user is much more comfortable and adept at interpreting his concepts of an idea through the verbal language rather than by means of drawing or illustrations). The user is also prompted to visualise the attributes of the message area through a classification of the message areas into its components, followed by a visualisation of their associations, and then link these up with similar images. These verbal descriptions are categorised as possible alternatives, and diagrammatically linked in terms of their spatial arrangement; an exercise that is expected to help in finding alternatives for representation of these message areas. By this method it is hoped that the user is also able to provide inputs that are culturally-derived and context-oriented, and at the same time allowing for a visualisation of the message areas that remains as close as possible to his perception.

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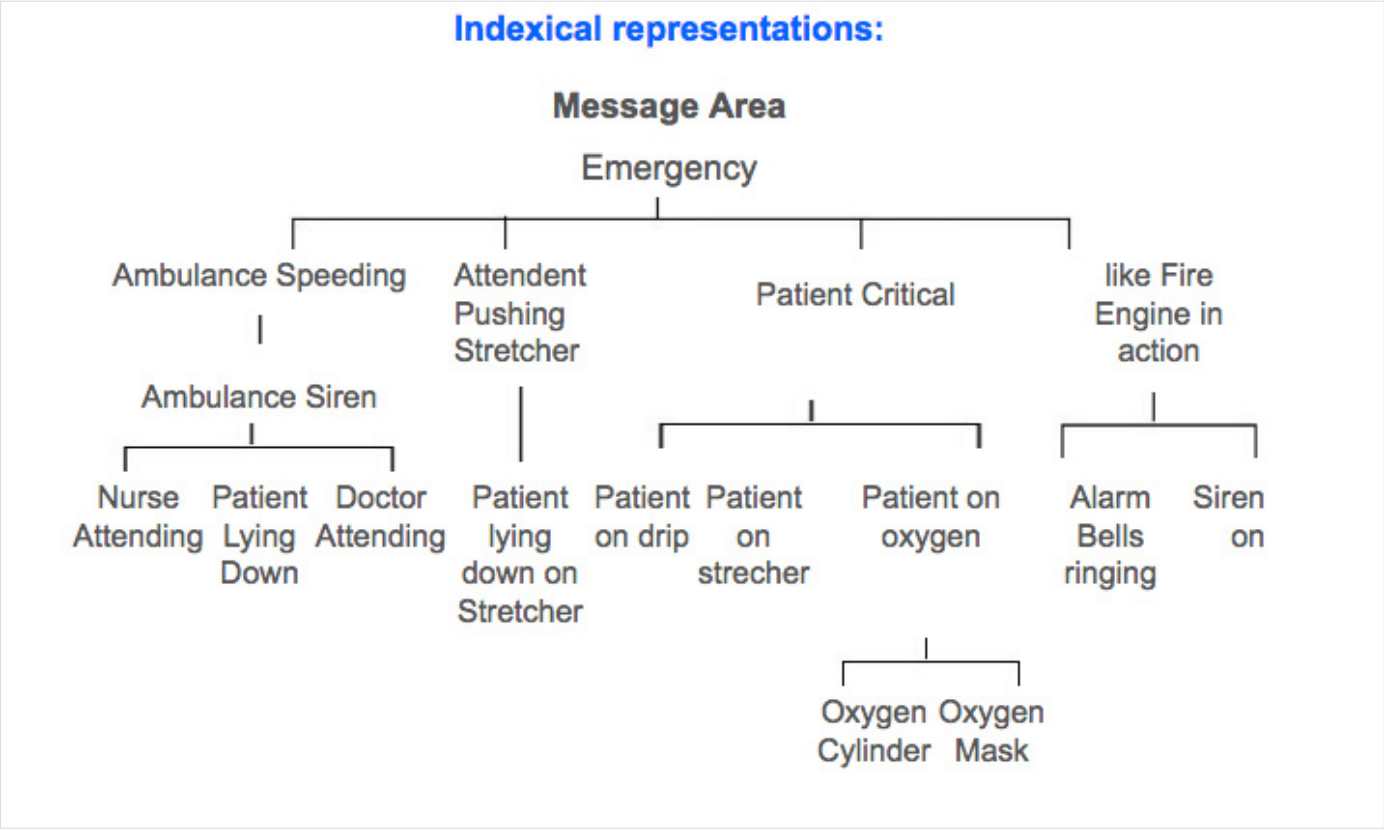

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Arbitary representations

Sometimes we find that the message area or certain aspects of it are best depicted by using an arbitrary sign. Such a sign either makes use of an established code or convention for its representation as symbols, or these conventions are required to be worked out afresh. The repeated application of this over a period of time itself makes it recognisable enough for the user, and this process enables him to learn these conventions. The way to generate this category of representations would be to uncover an existing convention that could be used for adoption and modification; or, by converting certain existing associations into a convention. Examples of this practice are the use of red cross as a sign for medical aid; or the use of an outline form (filled in white) to denote the hospital staff and facilities; as against the use of filled forms to depict the patients and the general public. These representations have a tendency to be contextually dependent, and to that extent are restrictive in their application.

Having semantically articulated the images necessary for the visual representation of a message area, we now turn to the stage where we begin to convert all these alternatives into simple drawings. Upon which, this bank of possible solutions are subject to evaluation in terms of the responses generated among the users. The results are then tabulated and out of the whole set, two or three representations, which are considered semantically more appropriate solutions than the others are further taken up for the following phase of the process. The above evaluation may lead to a selection of more than one aspect of the possible alternative representations that are eventually taken up for a synthesis into final design. The next stage would involve incorporating syntactic features that would make these drawings into a graphical representation appropriate for use as a part of signage for public facilities.

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Constructing the 'Symbol'

Here is an attempt to identify visual attributes that are essentially formal in their characteristics, and are considered indispensible towards designing the character of a graphic symbol intended for use as part of signage. This part, where the designer imparts the qualities of the graphic symbol into a representation, reflects a constructive approach. His contribution towards this endeavour constitutes one of a systemic organizer who generates and modifies the visualised image into a graphic symbol using syntactic means, while simultaneously preserving its semantic content.

A relatively high degree of order seems to be the key factor underlying the characteristics inherent in the representation of a graphic symbol; and it is this factor that differentiates it from other forms of representation. Order refers to the degree and kind of lawfulness governing the relations among parts of the representation. It applies to the over-all theme or structure, to which the relationship of all parts must confirm; it also applies to the makeup of each part within itself. The visual principles (refer fig.4) that need to be exploited to achieve a relatively high level of order have been identified as comprising factors such as low visual detail, recurrence of forms, simplicity of form, alignment of grids, symmetry, and the balance of figure and background. At the next level, the order is influenced by visual features (refer fig.5), such as the use of shapes that are simple, smoothened, geometric; textures that are even; tonal variations that are minimal; orientations along the horizontal, the vertical and diagonal axis; and size variations that are modular.

At the third level, elements such as lines that are used as outlines and in turn act as efficient containers of information, are treated in manner of having an orderly even thickness, a geometric linearity or circularity and are constrained in its direction to the major axis or the diagonal. In Arnheim's opinion 'Order tends to reduce complexity and requires elimination of details that do not fit the principles determining the order'(1966). The above-mentioned attributes that modify order have to be seen as influencing, at a close-up distance of a micro dimension, - the relationships within a symbol; and at a micro dimension, the relationships across the whole group of symbols. All these transformations bring about visual uniformity within and across symbols; apart from restricting the information to the necessary details alone, as well as increasing the graphic quality of the representation.

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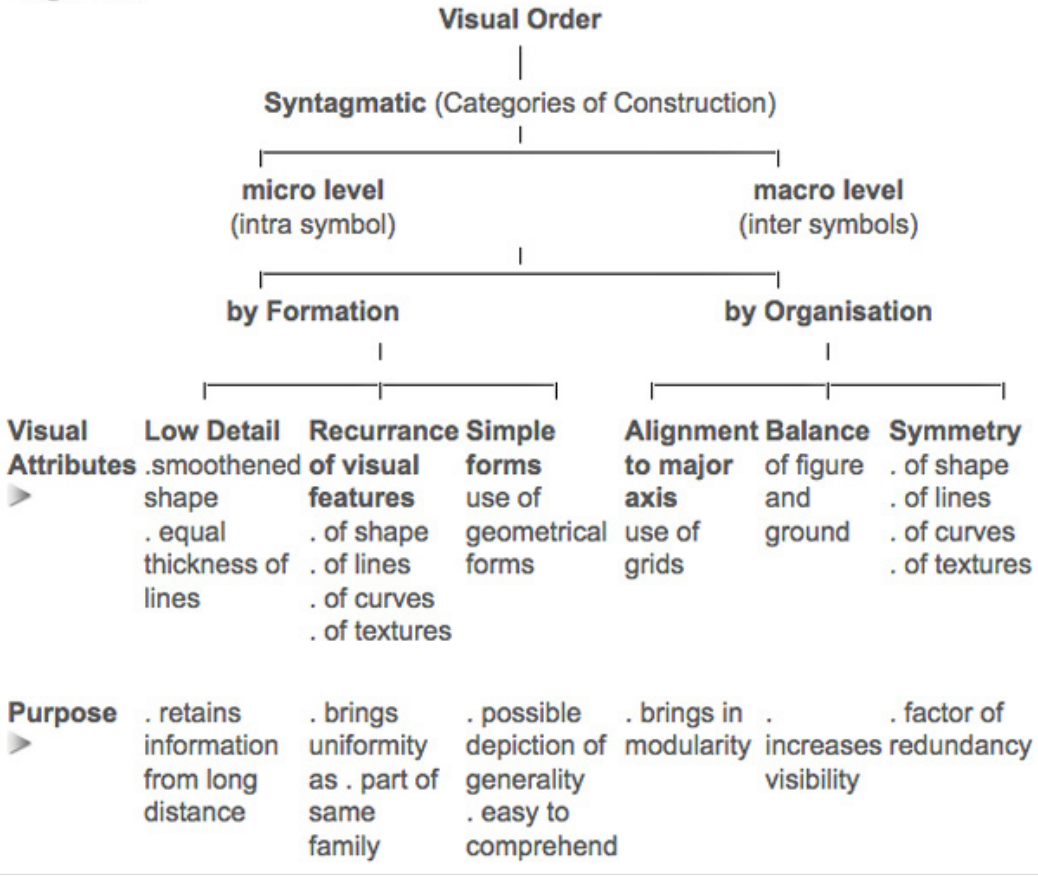
Figure. 4:


Visual Order
Syntagmatic (Categories of Construction)
micro level
(intra symbol)
macro level
(inter symbols)
by Formation
by Organisation
Visual Attributes
Low Detail .smoothened shape . equal thickness of lines
Recurrance of visual features . of shape . of lines . of curves . of textures
Simple forms use of geometrical forms
Alignment to major axis use of grids
Balance of figure and ground
Symmetry . of shape . of lines . of curves . of textures
Purpose
. retains information from long distance
. brings uniformity as . part of same family
. possible depiction of generality . easy to comprehend
. brings in modularity
. increases visibility
. factor of redundancy

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Order and representation

Visual Order and representation:

Here are mentioned the influences that a high degree of order has on a given representation:

Order denotes a relative extent of generality:
Symbols usually have to denote and represent or stand for a whole class of objects/artifacts. This is a function that representations in verbal language undertake effortlessly by categorising and standing for a particular group. Further, by assigning a certain level of visual order in terms of simplified forms and details, the visual representation tries to denote objects with a certain degree of generality.

Order strengthens a given representation:
For a representation used in a signage to be visible from a distance. It is essential for it to have the strength to stand out from its surroundings and be recognised for its representation of the given message area. A strong figure against the background, a certain amount of thickness for the lines and the use of symmetry are factors that can lead to this visual potential.

Order smoothens the definition of the representation:
Representations that are viewed from a distance have the tendency to smoothen out perceptually. Sharp details, textural details, angular shapes and such details tend to become less prominent. It is always preferable to pre-smoothen such details so as to avoid distortion of information when viewed from a distance.

Order brings about uniformity:
By following the same rules of imparting visual order it is possible to bring about uniformity in the visual features, both within and across the symbols. Such a group of representations could logically be identified as belonging to the same family.

Order leads to learning:
Order tends to reduce complexity and arranges the various elements of a composition in an organised manner. This makes for easier comprehension, recognition and remembrance, leading to an overall enhancement in the quality of retrieval and processing of information.

The design process involves incorporating these attributes into the representations that have been selected after evaluation by the users. The above-mentioned factors that contribute towards:

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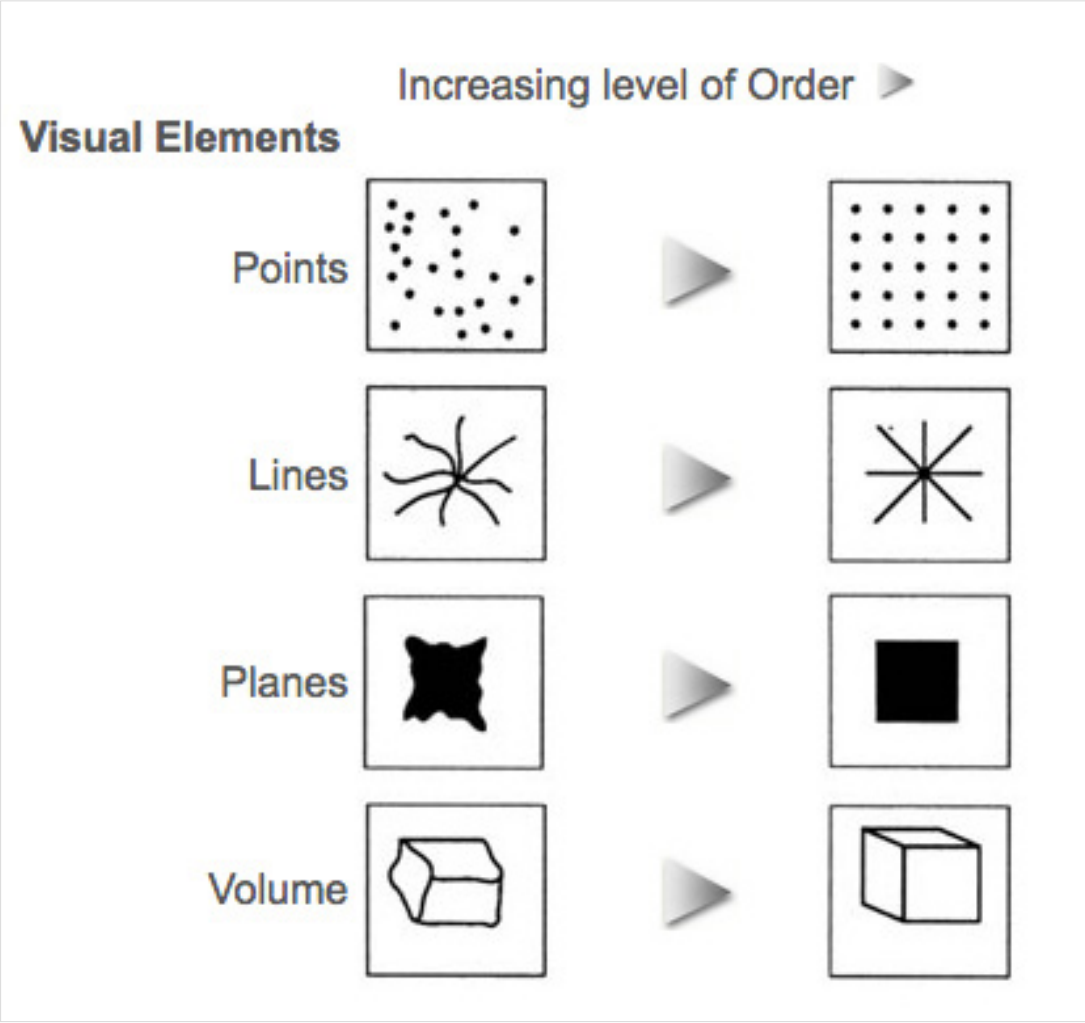
(a) the formation of visual simplicity through a reduction of complexity, and

(b) a rearrangement of its elements in an organised manner, must be integrated into representations. Conventions dealing with achieving the required level of order have to be followed universally so that this leads a modicum of uniformity across an entire family of symbols.



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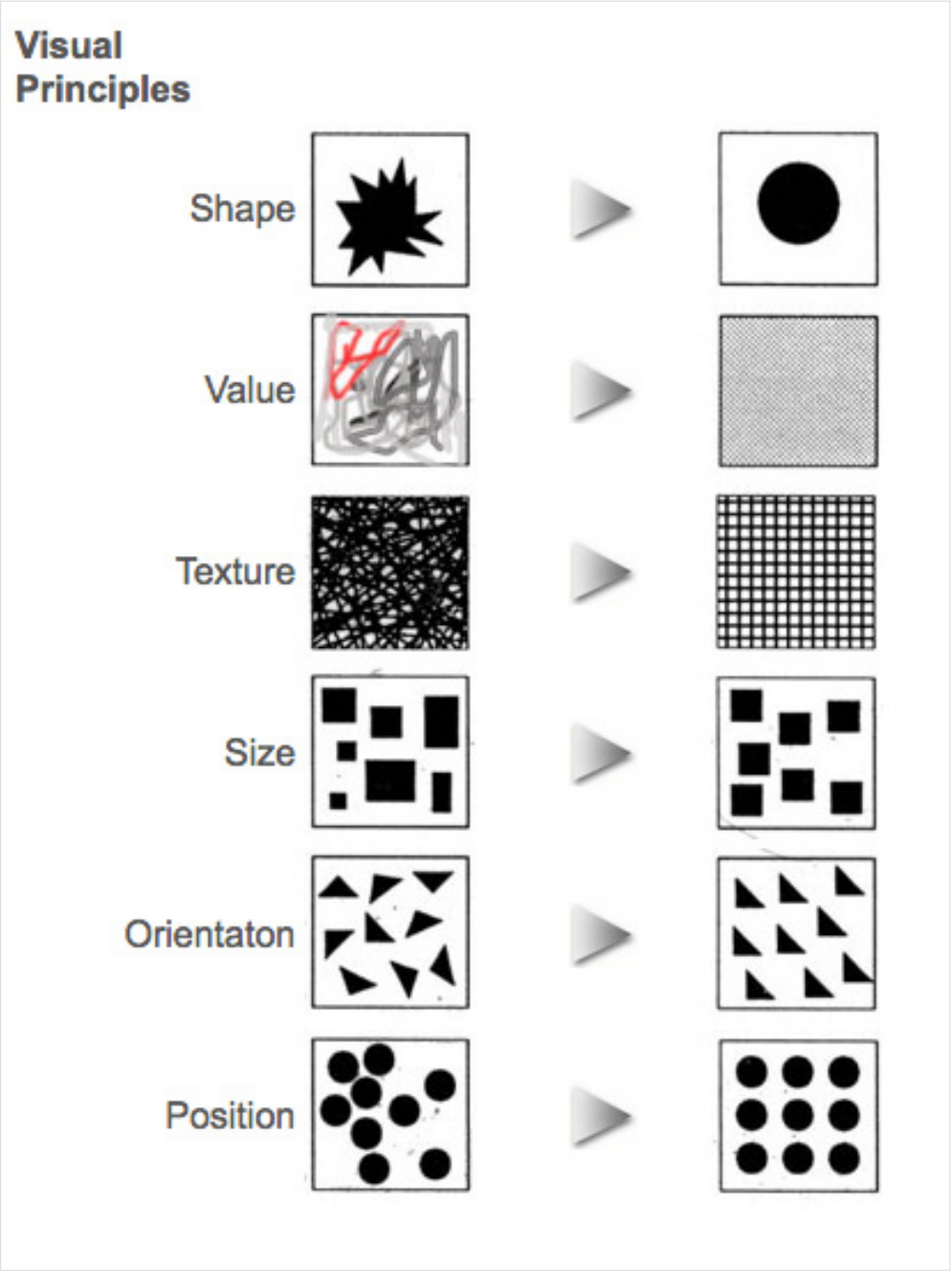

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Case Studies

Case Studies on examples of Design of Signage Systems:

- **Hospital Symbols for Signage:**
  A case Study
  by *Ravi Poovaiah*

This is about the design of symbols for public hospitals in India. The design was done from the perspective of the users and they were the decision makers in all stages of the design process. The designer translated their ideas into a system of symbols.

- **Indian Oil Corporation (IOC):**
  Corporate Identity Programme for Indian Oil Corporation
  by *Dr. Ajanta Sen*

This is about the Vision 2000 programme under which India's largest as well as her only Fortune 500 company, the Indian Oil Corporation (IOC), had set itself on a course of revamping its corporate image three and a half years ago.

For further details check below:

Hospital Symbols

Indian Oil Corporation

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Hospital Symbols

Hospital Symbols: A case study

Communications in India is constrained by factors arising from the very diverse cultural, traditional, lingual and social backgrounds of its people - resulting in potential as well as real situations of communication impasse. A drawback of no mean proportion, it is related to the simple linguistic and cultural fact that in India, there are as many as 14 major languages and about 1,600 dialects. Secondly, many of its adults are perhaps functionally literate but are literally illiterate. Thirdly, people do not communicate easily because of boundaries determined by the cultural-traditional-social denominators of gender-divide that limits the free mixing between the sexes, or among different castes or religious communities.

Need:

At the very outset it was discovered that there was no existent data pertaining to the problem of message communications in the domain of health-care services. One reason for this being that at the time of our study, Indian hospitals by and large did not employ any system of symbols. Five major hospitals run either by the government or the municipality within the city limits of Bombay was therefore chosen for a study of the potentials of symbol development. The results of the study revealed that there were several problems deriving from the absence of a sign system: There was a great degree of confusion that resulted from using a number/numerical system for identifying the departments, counters, etc. It was found for instance, that 35-40% of the first -time users coming to a hospital to utilize health services, invariably ended up standing in the wrong queues. This not only caused loss of time for the user but also undetermined efficiency as a consequence of the considerable confusion and delay caused on both sides- on the part of the patient, as well as on that of the hospital staff. Since the queues were lengthy on account of high patient turnouts, the patient often wasted over half an hour to simply realize this error. It was felt that visual symbols, appropriately used could go a long way in ameliorating these avoidable conditions.

Methodology:

Broadly, the approach was the creation/generation of a large set of possible solutions, which were to be narrowed down, and graphically refined until the final set emerged. The design solution also involved a dialectical movement between the user and the designer, and each stage of the process was modulated by responses from the users.

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Message Areas:

As a first step, all the major facilities where a symbol was necessary, were identified and classified according to their potential for representing in the iconic, indexical and the arbitrary categories.

This involved visits to various hospitals, photographic documentation of all the facilities along with the users, observing and following the users navigating through the hospital spaces, taking down notes and making sketches, keeping track of the different interactions the users have with the hospital environment and talking to the users about their difficulties and asking them to narrate their experiences.

Variations:

In order to generate possible solutions pertaining to each message area, three methods were employed.

From users:

First, the users (patients, visitors and hospital staff) themselves were requested to propose solutions. Their perceptions were quite helpful in conceptualizing especially the indexical category of representations. They were interviewed and asked to narrate their experiences with the aim of finding out what association they had regarding a particular message area. Key words associated to the message areas described by the users were documented. These were then visualized into possible visual representations by the designer.

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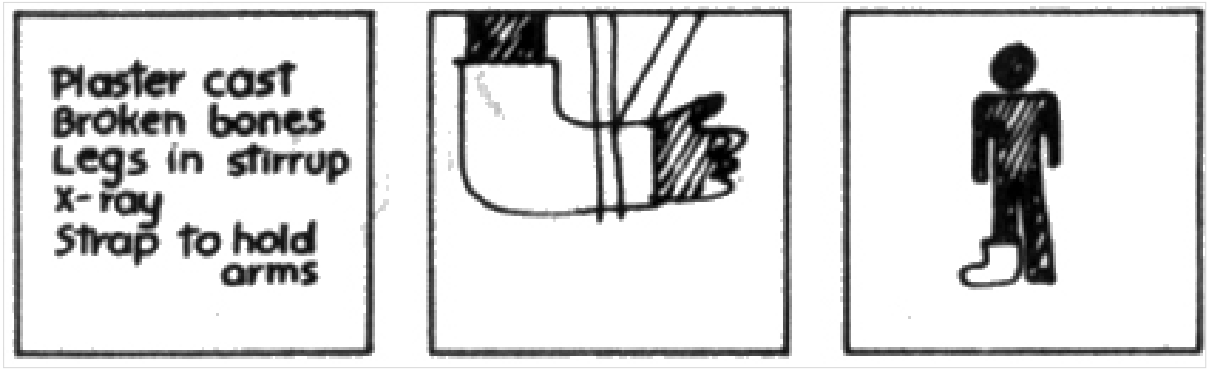
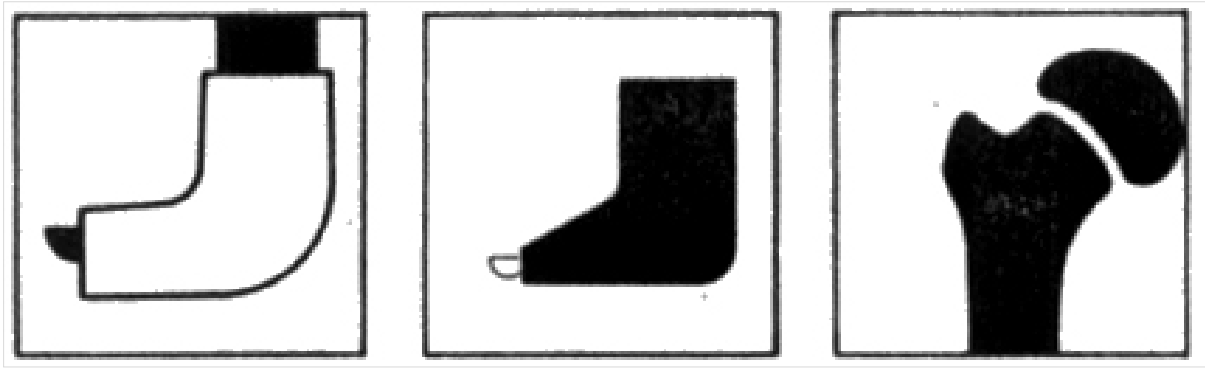
From Designers:
Secondly, brainstorming creativity sessions were held involving designers and visual artists in order to generate solutions mainly for the iconic and arbitrary category of representation.



From Existing Solutions:
Thirdly, existing international solutions were documented. This procedure resulted in the accumulation of a large number of alternatives for each message area.



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Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/case-studies/hospital-symbols

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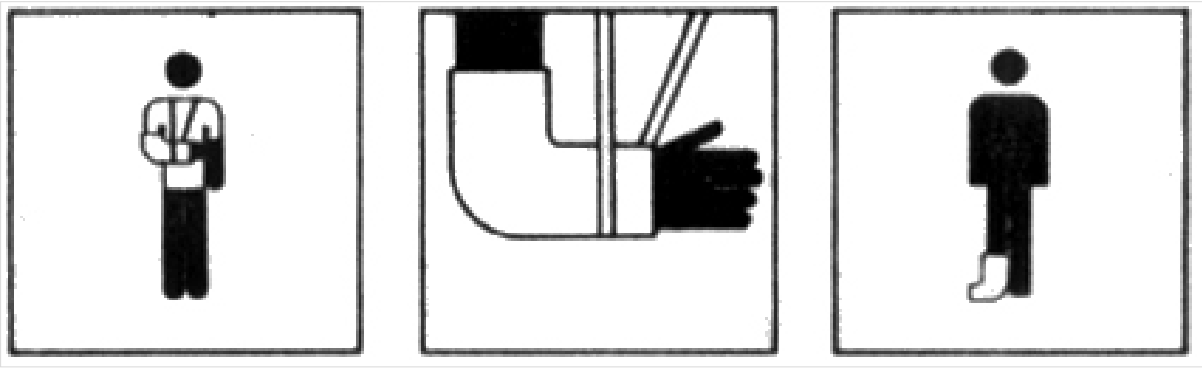
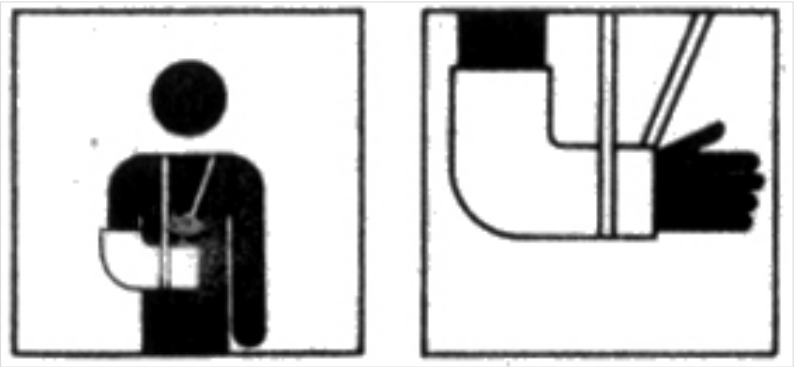
Evaluation by the people:
The next stage consisted in going back to the users for an evaluation. Without volunteering any information, the users were shown the complete set of possible solutions for each message area and asked to mention what these represented and to identify the ones which gave them sufficient clues towards identification. When the results were tabulated, it was discovered that out of the whole set of possible solutions a few were semantically considered more appropriate than the rest. These few were then passed on to the next phase of the process.



Ergonomic and System Attributes:
Following this was the pragmatic phase where ergonomic studies were done on aspects like visual distances, amount of relative blackness perceived, minimum thickness of lines, and the required enlargements. Decisions at a macro level in the semantic and syntactic domain were formulated across message areas so that it became a convention to be used in all symbols for a given environment (e.g.; the patient in black and the hospital staff in white, the roundness of form, the character of border, etc.)



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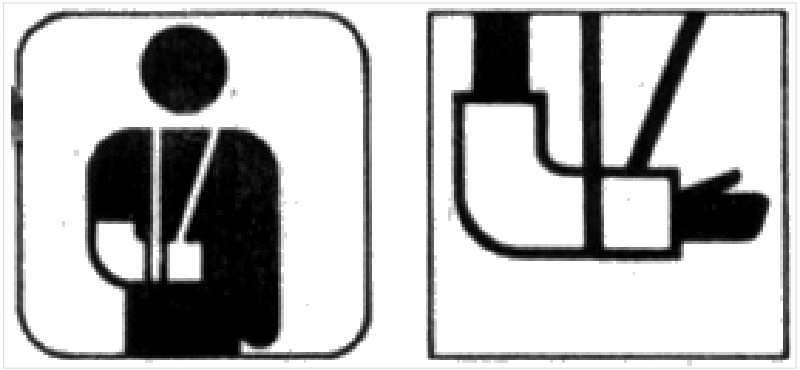
Redrawing of Symbols:
In the light of all these studies and evaluations, the symbols were redrawn incorporating ergonomic features and established standards, and then made to syntactically match with each other. The designer's task was to work them over and refine them so that they were graphically more compatible with each other.



Re-evaluation by Designer:
Next the designer evaluated the symbols for ease of recognition and for syntactic compatibility.

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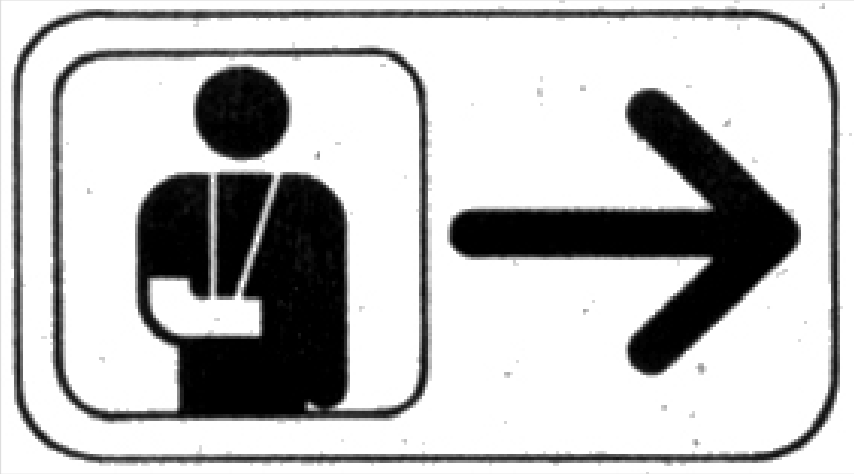
Redrawing of the Symbols:
The symbols were corrected and redrawn.

Operation Test on Site:
The final stage involved operational tests on site for checking out the effectiveness of the designed symbols.



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Example of Signage Application:

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Indian Oil Corporation

Introduction:

Corporate Identity Systems work on the premise that there is the need for a corporation to be perceived as being different from the ordinary, especially in a business climate that is increasingly being besieged by pressures of several kinds - political, social, economic. What does the corporation then do to fight its way out of an impending or an anticipated situation of facelessness?

We will exemplify this process with a recent hands-on experience that is known to have set a few precedents in India through its design initiatives. This is the Vision 2000 programme under which India's largest as well as her only Fortune 500 company, the Indian Oil Corporation (IOC), had set itself on a course of revamping its corporate image three and a half years ago. Part of the outcome is now available in the form of a recently inaugurated retail petroleum outlet near the international airport of Sahara in Mumbai. The outlet bears testimony to an arduous, and needless to say, comprehensive designing programme backed up by an equally stringent implementation process. Also arguably the first of its kind in India, the programme was systematically initiated in the fall of 1994.

- The objectives for IOC
- The design idioms for Vision 2000
- The Design Solutions
- The Key Design Features
- Conclusion
- The Designers

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The objectives for IOC:

Any design solution as part of a corporate image-building exercise needs to be a construction of the statement of the company's attitudes and goals. Followed by the backing of a clear-cut design idiom. The imperatives for a change in IOC's corporate image were rooted in several factors. In a survey undertaken by the designer commissioned by IOC to undertake its image-building programme, it would appear that on an everyday basis, neither the company's image nor its performance left any indelible imprint in the minds of its consumers. A finding that applied equally well to all the other oil companies in India as well. In the event, the only way to distinguish one oil company from the other seemed to be the colour-bands running across their pump station facias - red in the case of IOC, yellow for BPCL, blue for HP and orange for IBP. And even there, the customers found it difficult to remember which colour represented which company. It was this 'impersonality' which had lent to the company's image an utterly unexciting impression, and one that now required immediate addressing.

The design idioms for Vision 2000:
As mentioned already, one of the first steps towards any image-building exercise is also usually marked by the adoption of a clearly defined set of design idioms. Which is why a similar course of action was expected to set the way for IOC to accomplish a clearer identity aimed at transforming the corporation's impersonal image. In the designer's opinion, this could only happen by evolving a 'design style' that was "manifoldly distinct from the prevalent ones," apart from projecting IOC as a 'consumer- friendly' company. This image-building exercise was now going to be undertaken systematically through a design programme designated by the designer as 'Vision 2000'. Under this, projects would either be an outcome of a redesigned effort, as in the case of all existing retail IOC outlets across the country. Or designed from scratch in the case of a few select retail outlets yet to be constructed. And which would sport an entirely new look. As in the case of the project under discussion here.

One of the two design idioms considered appropriate for this programme was 'comprehensive designing' that would consist of designing an entire range of artifacts right from buildings to products to packaging to publicity material, rather than just a few items here and there chosen in a piecemeal manner for designing. All this, of course, with a view to creating a composite mental picture of the company in the minds of its consumers. Included under comprehensive designing process would be an entire gamut of artifacts, such as the architecture of the sales building of the retail outlets, the canopy to cover the oil-pumps, signage poles to guide the traffic around, the uniform to be worn by attendants at the pump station, the size and positioning of the billboards, and such.

The other major design idiom adopted under IOC's Vision 2000, and which is seldom undertaken by India's industry, was the concept of 'proprietariness'. It is an undertaking through which materials and processes are developed exclusively for the company's use. In the event, it would give IOC a major competitive edge to its revamped corporate identity by pre-empting the company's design initiatives from getting undercut through cheap imitations.

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The Design Solutions:

There were three design solutions offered as alternatives to IOC. Each one reflecting a certain style of designing, and each style in turn, representing a certain sense of purpose distinctly associated with that particular style. Of these three solutions - traditional, modern and post-Modern - presented in the form of models to the company for them to be able to visualize the projected outcomes, the one selected by IOC for implementation was the post-Modern one. In the words of the designer, the post-Modern design was based on "an open, dynamic form in order to go along with the futuristic aspirations of the company."

It is widely known that post-Modern design represents an attitude towards precision and purpose, but not in a driven industrial sort of way. Instead, it is an idiom of design that admits outside sensibilities with less reservations, this by itself connoting an attitude towards change. With its roots in the post-seventies' movement called Memphis, post-Modern design had sign posted, through its protagonists such as Ettore Sottsass, Peter Shire, Natalie Pasquire and others, a note of protest against the orthodoxy of the prevailing design culture of the rectilinear that had swept the Western world since the twenties. Which is why some of the key design features of Vision 2000 display a move towards the curvilinear.

Adopting a post-Modern style for IOC's revamped corporate image was going to send out a signal of unorthodoxy in an otherwise undifferentiated environment of staticness that had come to mark the corporate-industrial scene in India. IOC now desired itself to be projected as a 'futuristic' corporation "poised at the cutting edge of technology, and up-to-date in appearance" apart from being a 'friendly' corporation.

The Key Design Features:

Decidedly, one of the elements in the overall design scheme that was going to impart IOC's future retail outlets

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with a sense of distinctiveness, was going to be its colour identity. In its completed form at the new retail outlet near Mumbai's international airport at Sahara, it appears quite strikingly as a rainbow-coloured band that runs visibly along the entire length of the retail outlet's facia. Needless to say, the rainbow band is of a proprietary nature, made in PVC and reproduced either through digital printing or through screen printing. Then, there is the house colour chosen by the designer especially for Vision 2000. It is a proprietary 'IOC Beige.' Further, the colour combination of white letters on a red background developed specifically for IOC, has been set aside for use on its signage's.

Some of the other features that are the result of a dedicated proprietary development for the corporate identity exercise are:

• the concept of a convenience store on the premise of a retail outlet and which combines the conveniences of emergency shopping and snacking with the act of filling up gas;

• a range of signage's which are of a distinct shape and colour-combination and which include the main sign poles indicating all facilities available at the outlet, as well as directional sign - poles and signage's for the pump island and the convenience shop;

• the curvilinear dumbbell-shaped pump islands to help the vehicles maneuver themselves with ease, as well as to create space for the pump attendants to stand and attend to the vehicles;
the facia band in steps, as a feature along the top of the canopy as well as on the sales and service building; and

• the positioning of the oil-pumps in two separate spaces of the retail outlet - one of them to provide easy access to two and three wheelers, the other to four wheelers.

This segregation is expected to promote better space and functional management of the arriving vehicles in terms of the customized attention that can now be accorded to the varying needs of two and three wheelers vs. those of four wheelers.

Conclusion:

It is just as well that a Fortune 500 company should have taken the plunge towards such a potentially massive exercise in comprehensive and proprietary designing and set the pace for the others to follow. What holds a measure of promise through this particular design endeavor, are the clues that are embedded in the corporation's initiative towards indigenous designing. Compared to the usual tendency in the industrial design history of the Indian industry to plump in for already available designs, even if such designs have been worked out to suit the needs of companies located elsewhere, and quite usually of those located abroad.

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It has to be said in a measure of fairness to IOC, that it was the top echelon of its management that had opened up the doors for indigenous designing. The strategic positioning that it had created for the designer right from the point in time at which he was commissioned into the launch of the Vision 2000 programme, could have a strong message for other corporations in India especially the ones that could be in an urgent need for a corporate image-building exercise. The fact that such strategic positioning had enabled the designer access to the topmost levels of the management compares well with the way companies like IBM or Mobil had gone about their own such exercise in the sixties. The relative face of coherence displayed amongst IOC's top management, especially with respect to the critical matter of freezing their design concept in order to move on with its implementation, had all the hallmarks of a company getting ready for marketisation.

If IOC were to conform to a strict implementation-regime of its Vision 2000 programme, in accordance with the guidelines laid out in its manual by the designer for its pan-India application (across an estimated 7000 retail outlets to be redesigned by the year 2000). And, if there were to be strict adherence to material and process control, then IOC's post-Modernist 'rainbow band' could yet turn out to be her lucky mascot.

The Designers:

The principal designer for Vision 2000 has been Professor Ravi Poovaiah, a mechanical engineer from IIT, Madras and trained in Industrial Design from the Industrial Design Centre (IDC), IIT, Bombay, and Communications Design from the Rhode Island School of Design (RISD), USA respectively.

What is interesting here is the involvement of other industrial designers in informing the production aspects of the design features for the retail outlet. For one, there was Professor Sudhakar Nadkarni, Poovaiah's teacher and ex-colleague at the Industrial Design Centre (IDC), IIT, Bombay where Poovaiah functions as a senior member of faculty. Professor Nadkarni remained an essential part of the core design team through the entire course of the outlet's implementation.

But more interestingly has been the involvement of Kishore Babu from Bangalore, and Satish Raut from Bombay and both industrial designers, who were instrumental in the productionising of the canopy and the sign-poles respectively. There were yet others. For example, industrial designers such as Sanjay Jain and Kasturi Rangan of Wipro, whose lighting design developed for Vision 2000, although not adopted on this occasion, has become a classic design study for Wipro itself.

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Graphic Symbols

Graphic Symbols for Public Signage Systems:

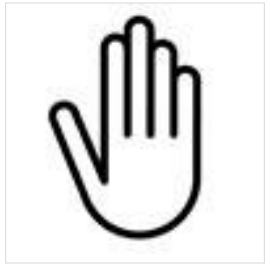
The symbols are available free for use.

Hospital Symbols

Railway/Bus Stations

Symbols for Buildings

Symbols for Airports



Symbols using Hands

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Signage Design for Children:

These are the Graphic Symbols designed for use in the Children's environment. A set of bright, warm and colorful signage designed especially for children and their environments. Simple line drawings are used for representation and quick identification by children. The forms are soft and illustrate the sense of playfulness.

Generic Signage

School Signage

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Source:
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Hospital Symbols

Graphic Symbols for Hospital Environment:
_by Ravi Poovaiah

The final Graphic Symbols that were designed for use in the hospital environment. The designing was done from the perspective of the users. These symbols are available free for use.

Note: Download signage in EPS format (Free Use Policy)

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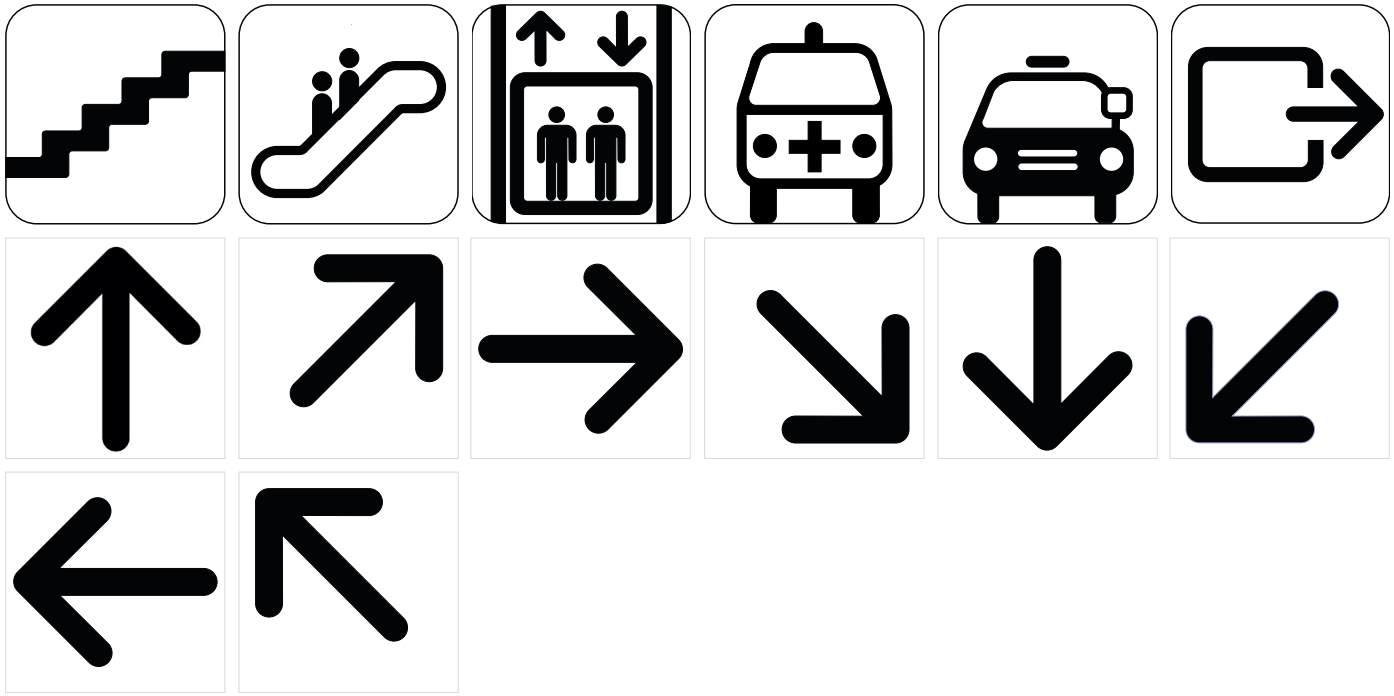

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Note: The graphic symbols were developed as part of a signage system for the various facilities in a public hospital environment.

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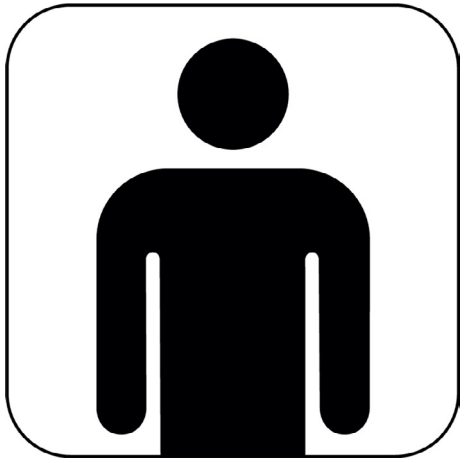
Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Man in traditional dress. Copy the image for use as signage for hospitals.

Enlarged view of the symbol for the Lady. Copy the image for use as signage for hospitals.

Enlarged view of the symbol for the Woman. Copy the image for use as signage for hospitals.



Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Lady. Copy the image for use as signage for hospitals.

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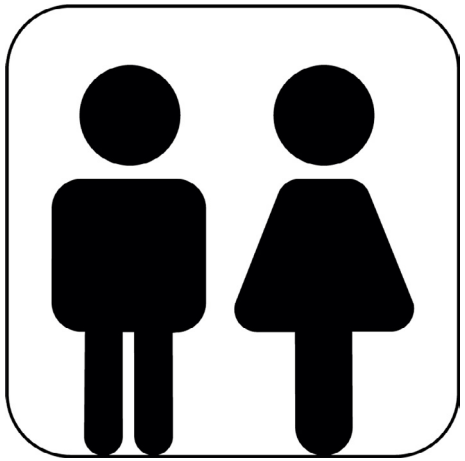
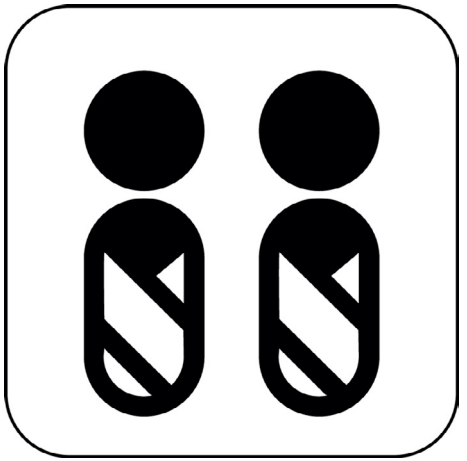
Enlarged view of the symbol for the Woman. Copy or Print the image for use as signage for hospitals.

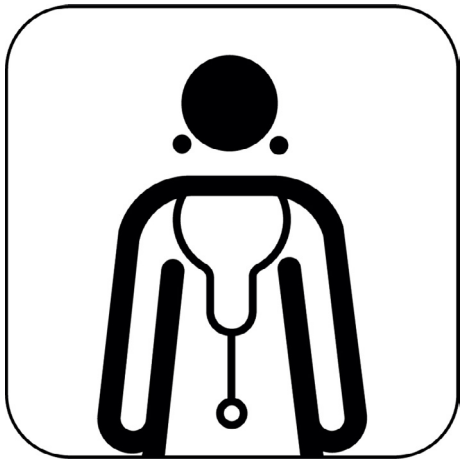


Enlarged view of the symbol for the Pediatrics. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Nursery. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Male Doctor. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Lady Doctor. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Nurse. Copy the image for use as signage for hospitals.

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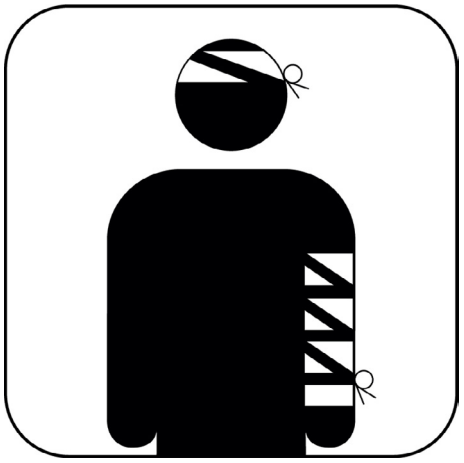
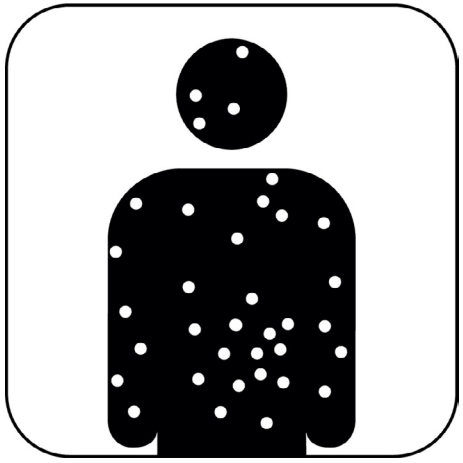
Enlarged view of the symbol for the Orthopedics. Copy or Print the image for use as signage for hospitals.

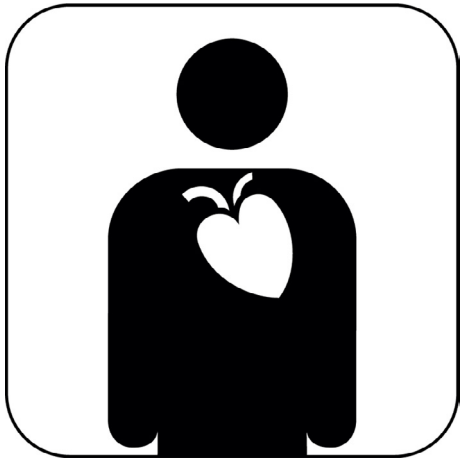
Enlarged view of the symbol for the X - Ray/Screening. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Dressing. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Dermatology. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Cardiology. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Respiratory. Copy or Print the image for use as signage for hospitals.

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Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/symbol/hospital-symbols

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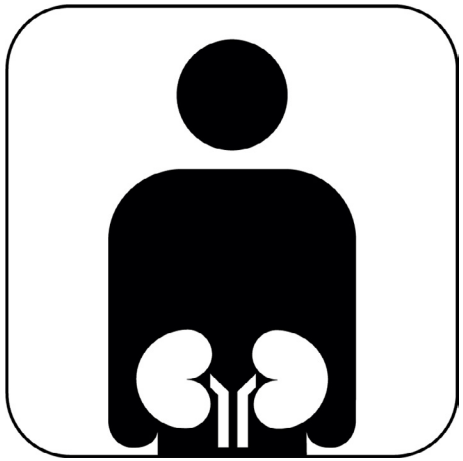
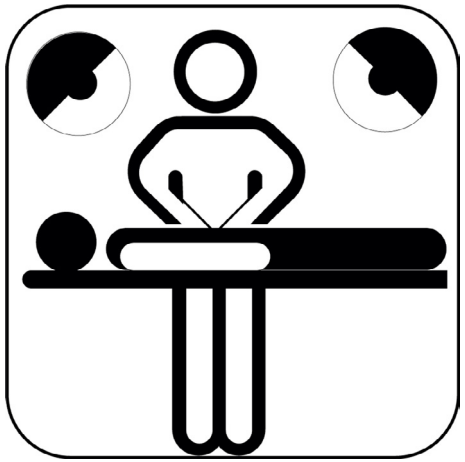


Enlarged view of the symbol for the Urology. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Gastrology. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Pregnancy. Copy the image for use as signage for hospitals.

Enlarged view of the symbol for the Medical Examination. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Operation Theatre. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Emergency. Copy or Print the image for use as signage for hospitals.

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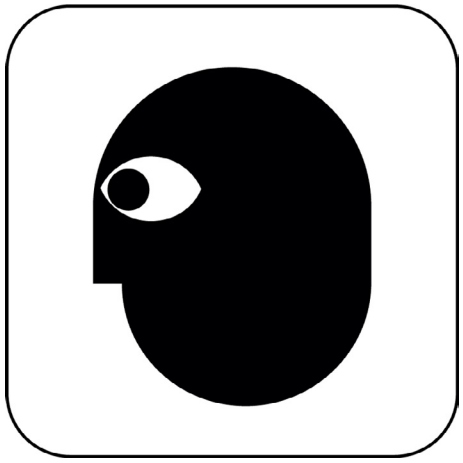
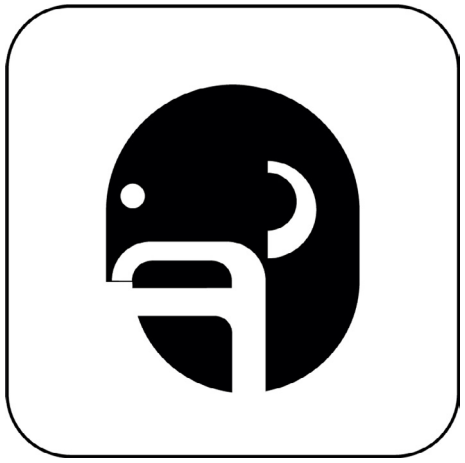
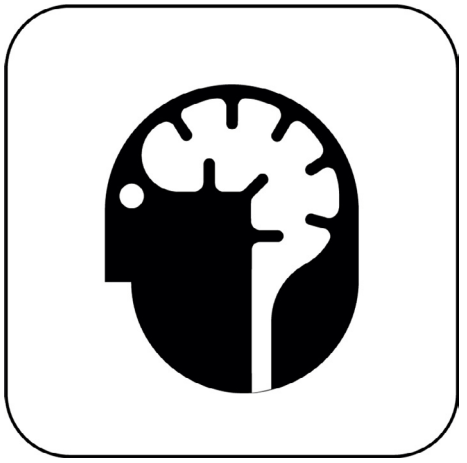


Enlarged view of the symbol for the Opthalmology. Copy or Print the image for use as signage for hospitals.

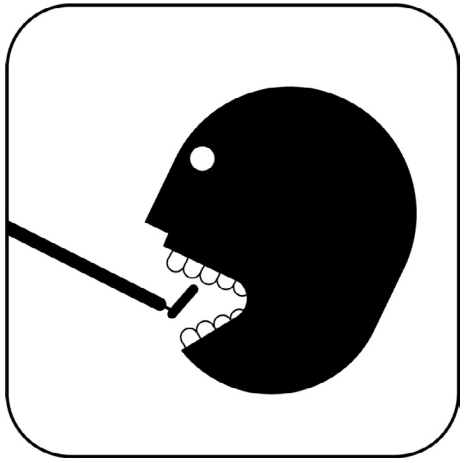


Enlarged view of the symbol for the ENT. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Neurology. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Psychiatry. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Dentistry. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Physiotherapy. Copy or Print the image for use as signage for hospitals.

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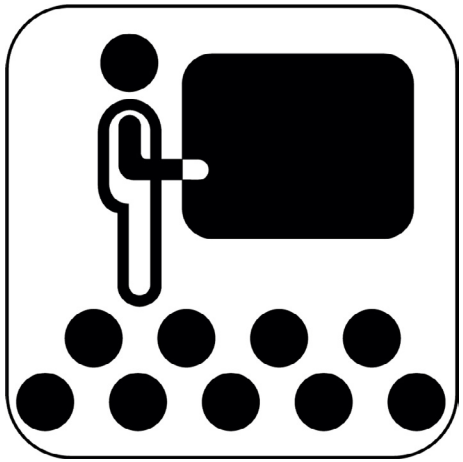
Enlarged view of the symbol for the Handicapped. Copy or Print the image for use as signage for hospitals.

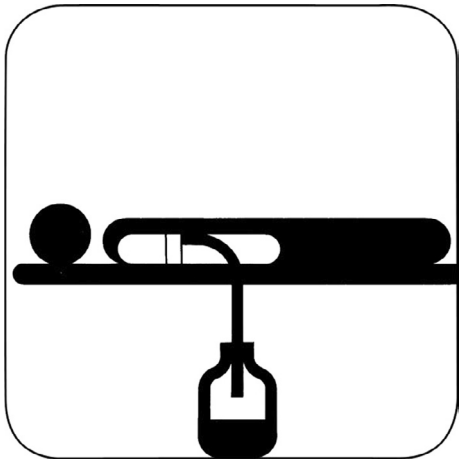
Enlarged view of the symbol for the Waiting room. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Registration. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Medical School. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Thrash Bin. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Blood Donation. Copy the image for use as signage for hospitals.

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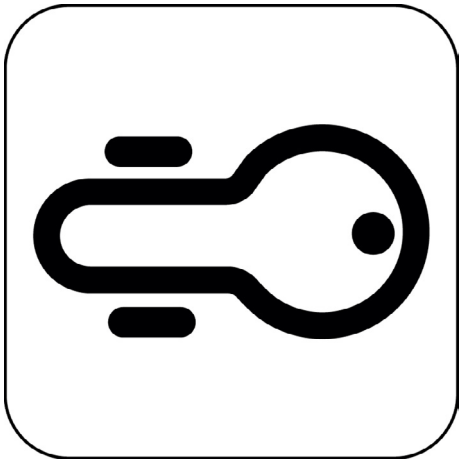
Enlarged view of the symbol for the Gents Queue. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Ladies Que. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Ladies Que. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Gents Toilet. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Ladies Toilet. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Toilet. Copy or Print the image for use as signage for hospitals.

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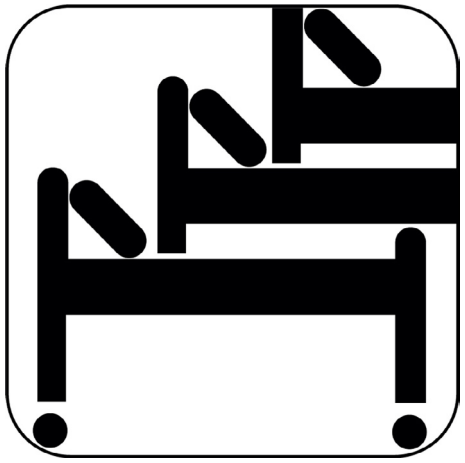
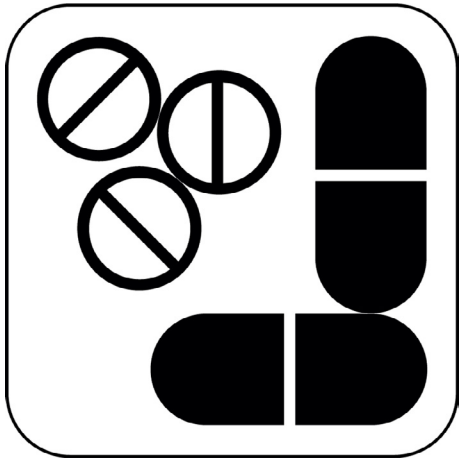
Enlarged view of the symbol for the Special Ward. Copy or Print the image for use as signage for hospitals.

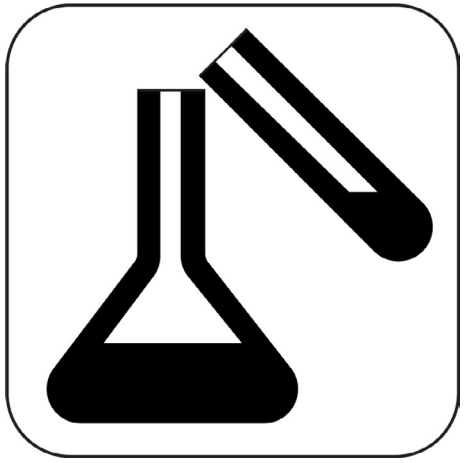


Enlarged view of the symbol for the General Ward. Copy or Print the image for use as signage for hospitals.

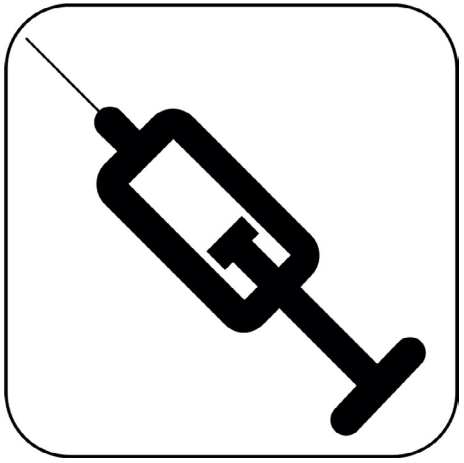
Enlarged view of the symbol for the Isolation Ward. Copy or Pint the image for use as signage for hospitals.



Enlarged view of the symbol for the Dispensary. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Laboratory. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Injection. Copy or Print the image for use as signage for hospitals.

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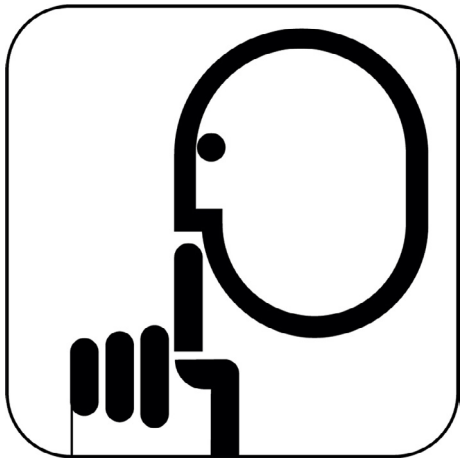
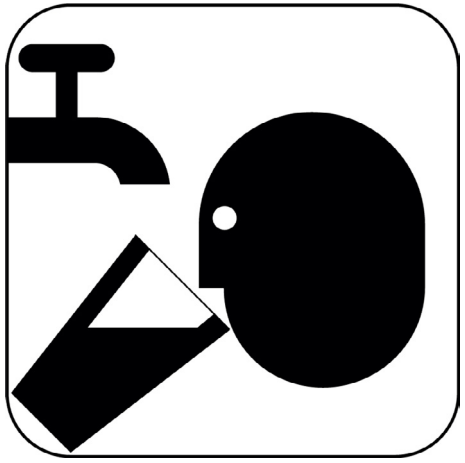
Enlarged view of the symbol for the Enquiry. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Keep Silence. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the No Smoking. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Canteen. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Drinking Water. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Telephone. Copy or Print the image for use as signage for hospitals.

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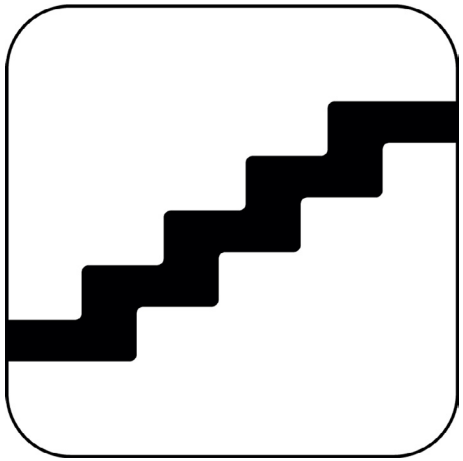
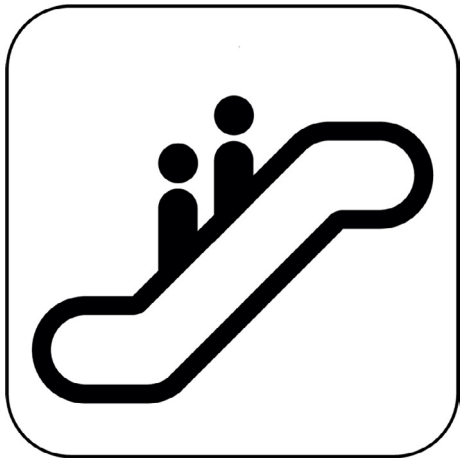


Enlarged view of the symbol for the Staircase. Copy or Print the image for use as signage for hospitals.



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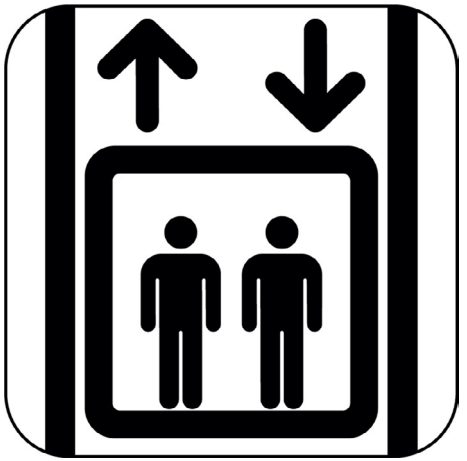

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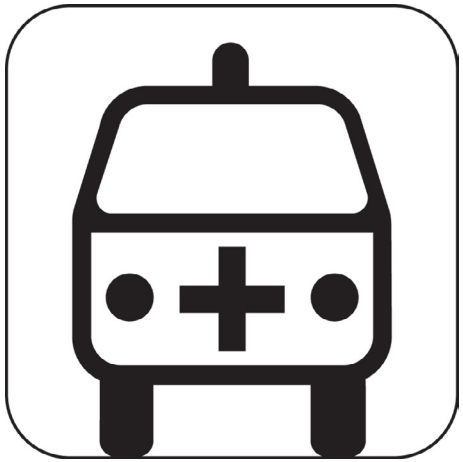
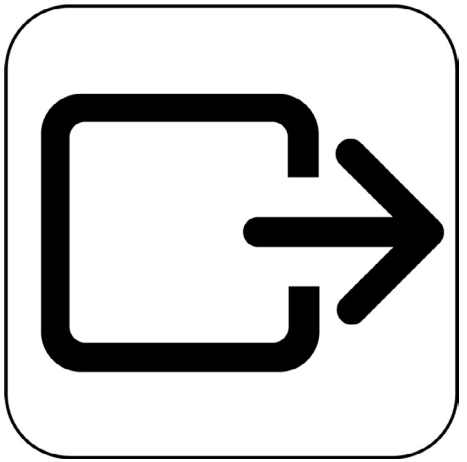


Enlarged view of the symbol for the Ambulance. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Taxi. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Exit. Copy or Print the image for use as signage for hospitals.

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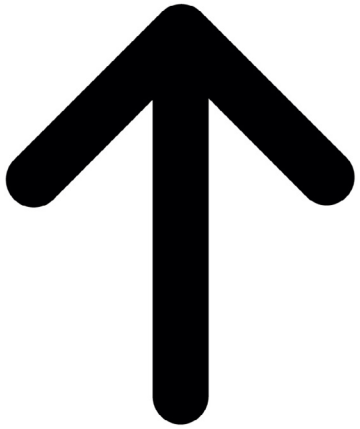
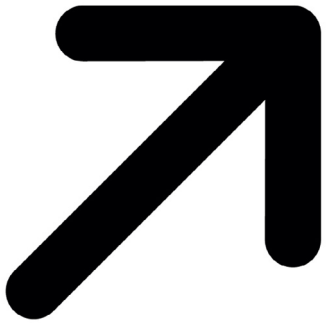
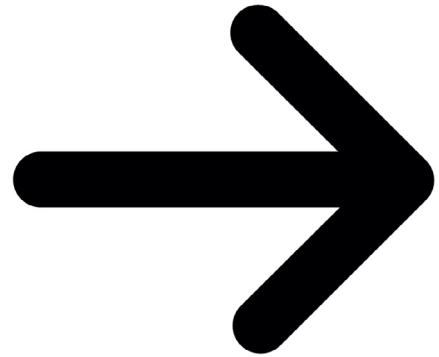


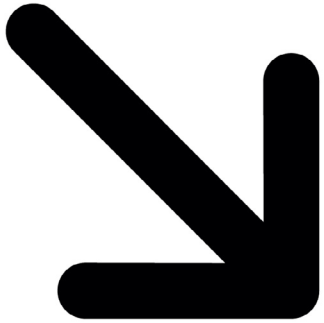
Enlarged view of the symbol for the Arrow Mark Arrow Up. Copy the image for use as signage for hospitals.



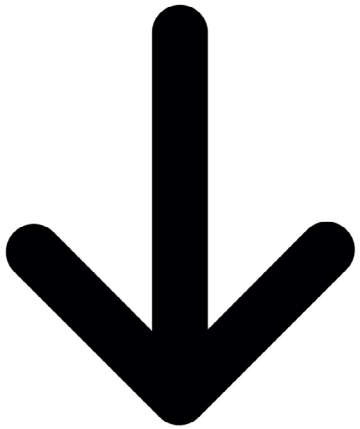
Enlarged view of the symbol for the Arrow Mark Right Up. Copy or Print the image for use as signage for hospitals.



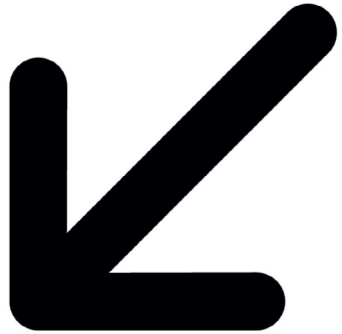
Enlarged view of the symbol for the Arrow Mark Pointing Right. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Arrow Mark Right Down Arrow. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Arrow Mark Pointing Down. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Arrow Mark Pointing Left Down. Copy or Print the image for use as signage for hospitals.

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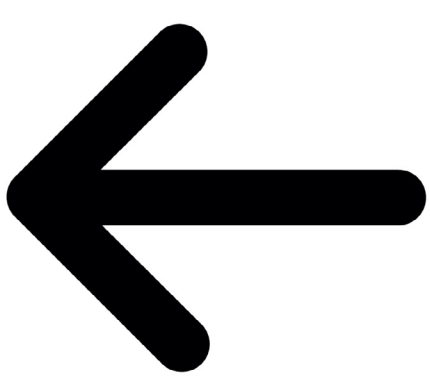
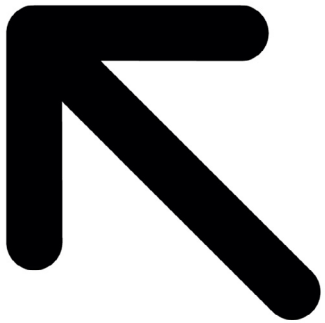


Enlarged view of the symbol for the Arrow Mark Pointing Left. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Arrow Mark Pointing Left Up. Copy or Print the image for use as signage for hospitals.

Source:
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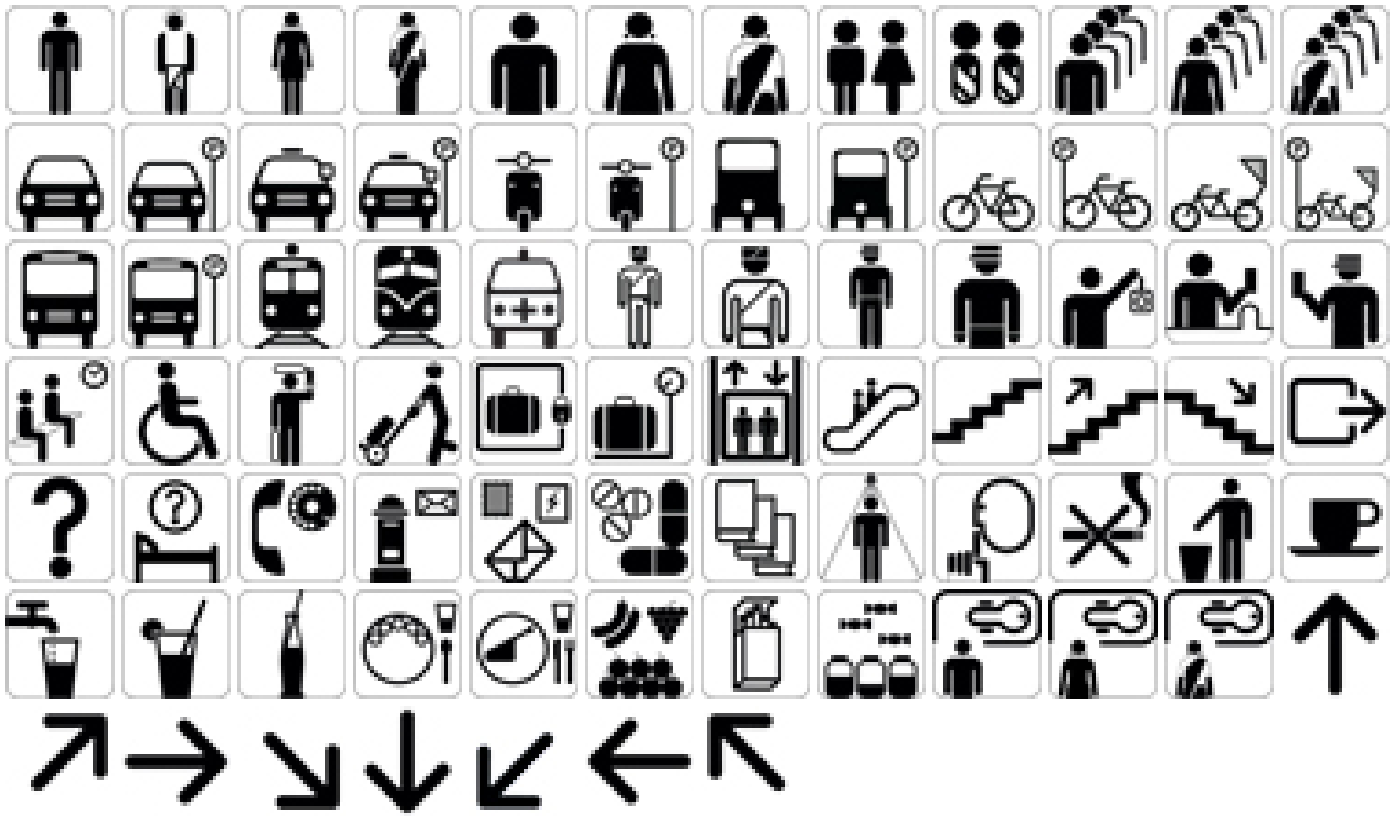
Railway/Bus Stations

Graphic Symbols for Railway/Bus Stations:
_by Ravi Poovaiah

The Graphic Symbols designed for use in the Railways/ Bus Station Environment. These symbols are available free for use.

Note: Download signage in EPS format (Free Use Policy)



Note: The graphic symbols were developed as part of a signage system for the various facilities in a public railway/bus station environment.

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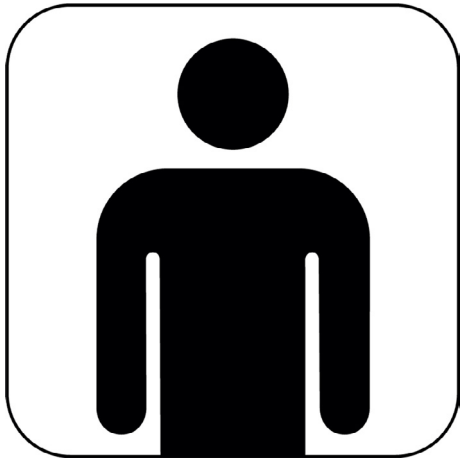
Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Man in traditional dress. Copy the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Woman. Copy the image for use as signage for railway.

Enlarged view of the symbol for the Woman. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Woman. Copy or Print the image for use as signage for railways.

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/symbol/railwaybus-stations

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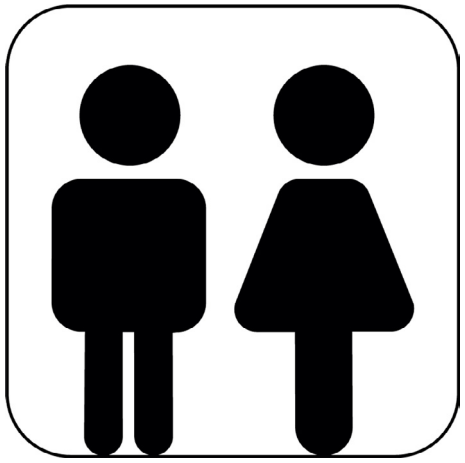
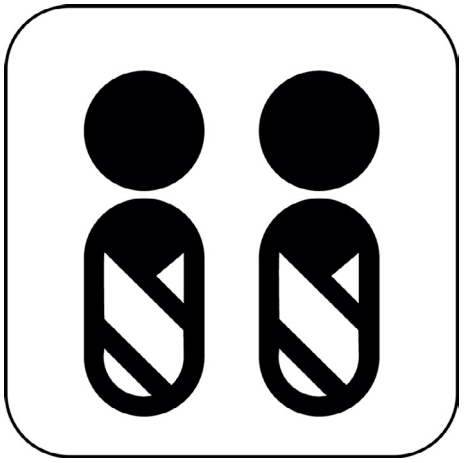
Enlarged view of the symbol for the Woman. Copy or Print the image for use as signage for railways.



Enlarged view of the symbol for the Children. Copy or Print the image for use as signage for railways.



Enlarged view of the symbol for the Babies. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Gents Queue. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Ladies Queue. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Ladies Queue. Copy or Print the image for use as signage for railways or bus stations.

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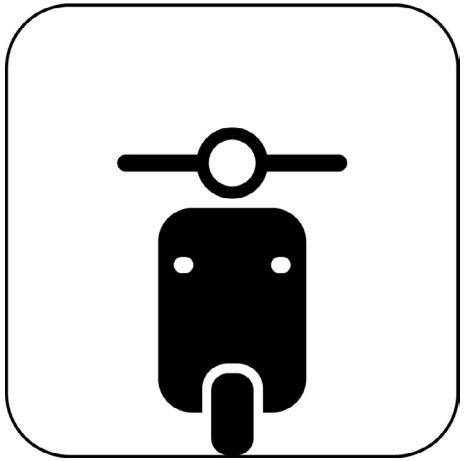
Enlarged view of the symbol for the Car. Copy or Print the image for use as signage for railways or bus stations.

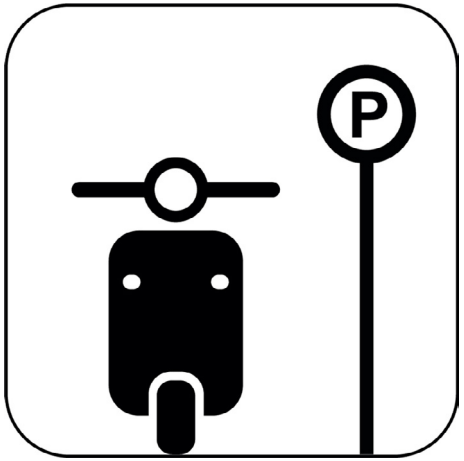
Enlarged view of the symbol for Car Parking. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Taxi. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Taxi parking. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Scooter. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Scooter Parking. Copy or Print the image for use as signage for railways or bus stations.

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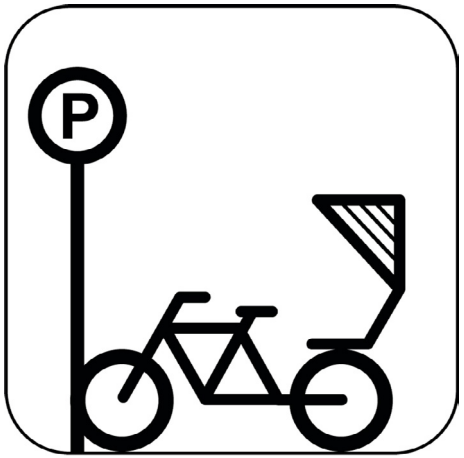
Enlarged view of the symbol for the Autorickshaw. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Autorickshaw Parking. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Cycle. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Cycle Parking. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Cycle Rickshaw. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Cycle RickshawParking. Copy or Print the image for use as signage for railways or bus stations.

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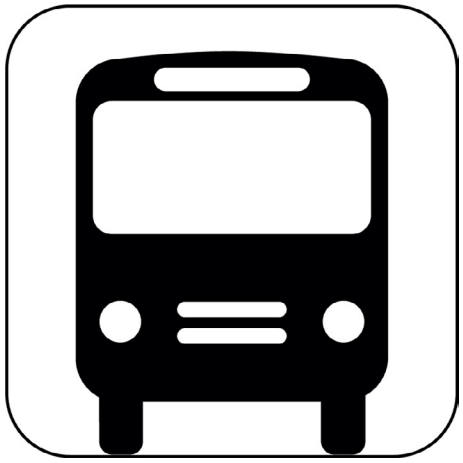
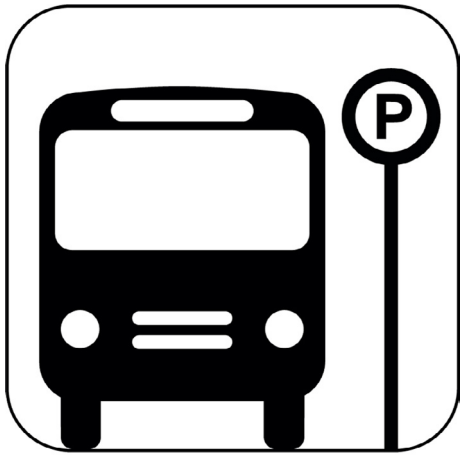
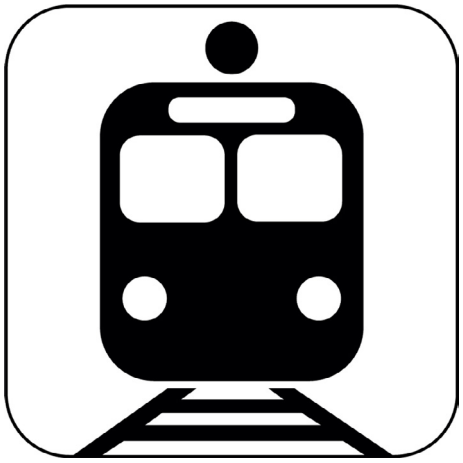


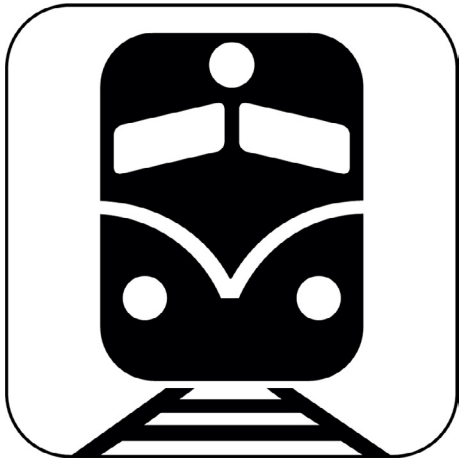
Enlarged view of the symbol for the 'Bus/Shuttle'. Copy or Print the image for use as signage for railways or bus stations.



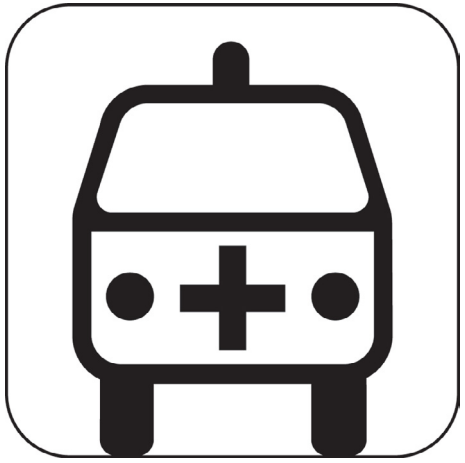
Enlarged view of the symbol for the Bus parking. Copy or Print the image for use as signage for railways or bus stations.



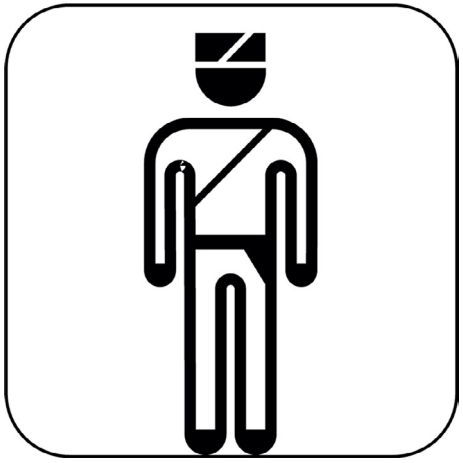
Enlarged view of the symbol for the Suburban Train. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Long Distance Train. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Ambulance. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Police. Copy or Print the image for use as signage for railways or bus stations.

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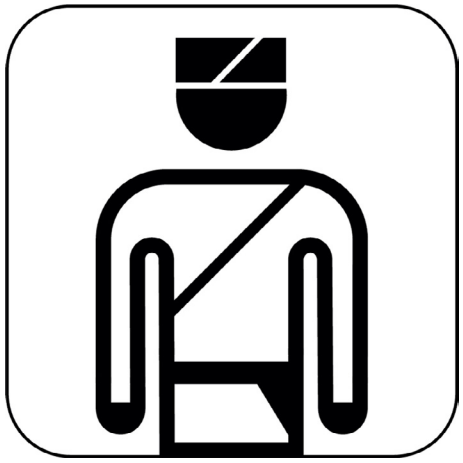
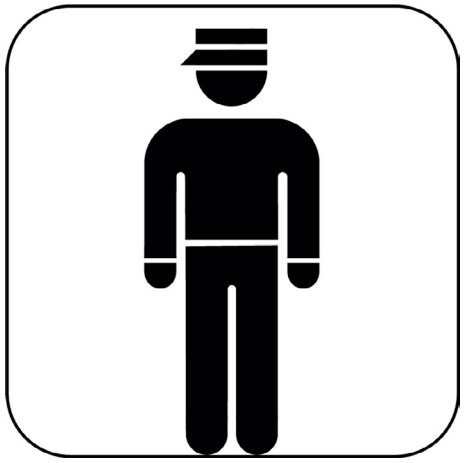
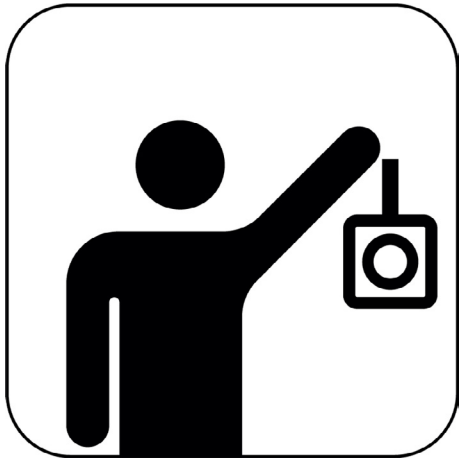


Enlarged view of the symbol for the Police Top. Copy or Print the image for use as signage for railways or bus stations.

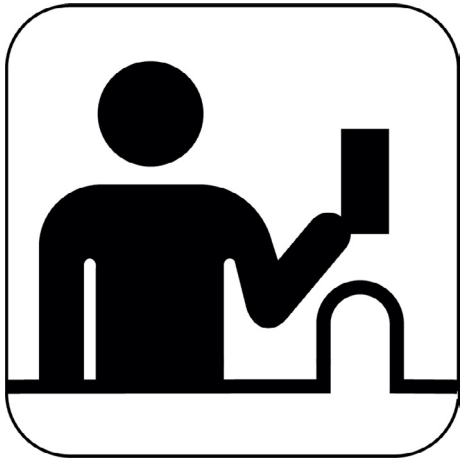


Enlarged view of the symbol for the Station Official. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Station Official Top. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Signal Guard. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Ticket Purchase. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Ticket Check. Copy or Print the image for use as signage for railways or bus stations.

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Enlarged view of the symbol for the Ladies Waiting Room. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Handicapped. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Porter. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Porter option 2. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Luggage Locker facility. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Luggage Weighing. Copy or Print the image for use as signage for railways or bus stations.

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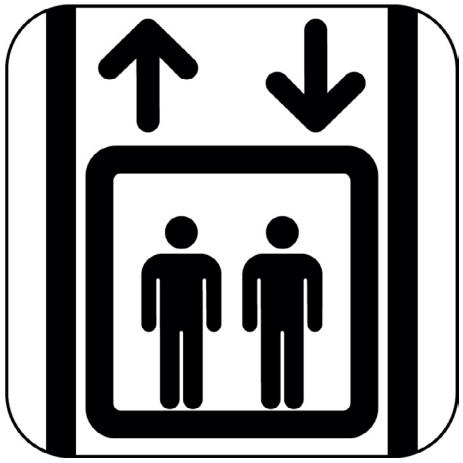
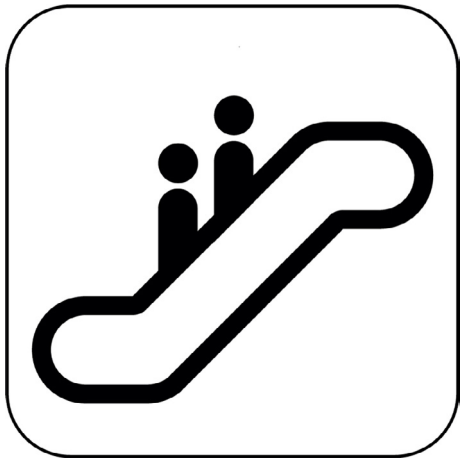
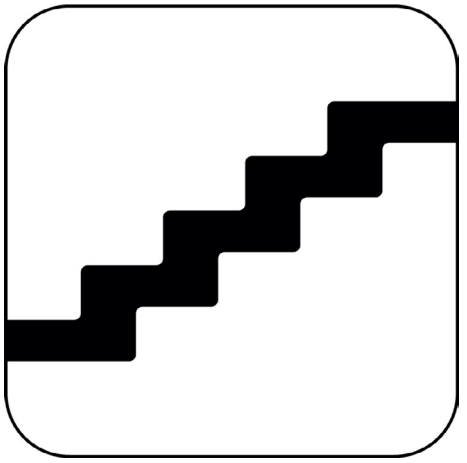


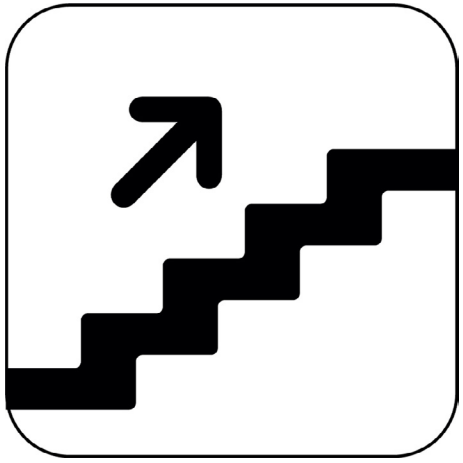
Enlarged view of the symbol for the Lift. Copy or Print the image for use as signage for railways or bus stations.



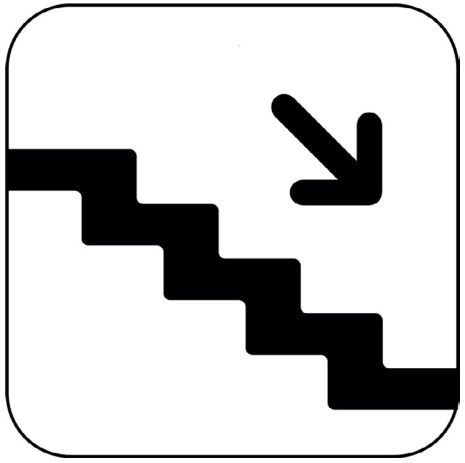
Enlarged view of the symbol for the Escalator. Copy or Print the image for use as signage for railways or bus stations.



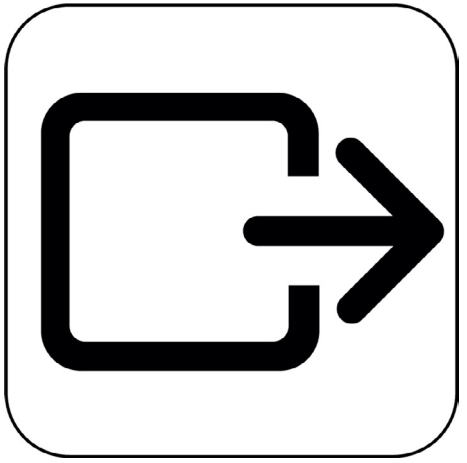
Enlarged view of the symbol for the Staircase. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Staircase going up. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Staircase going down. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Exit. Copy or Print the image for use as signage for railways or bus stations.

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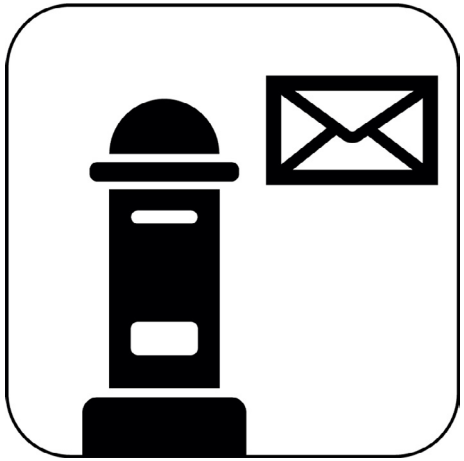
Enlarged view of the symbol for the Enquiry. Copy or Print the image for use as signage for railways or bus stations.

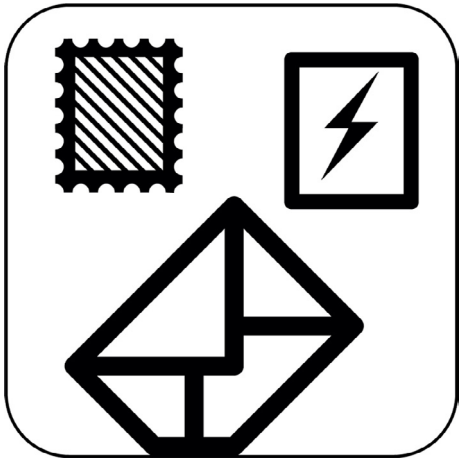
Enlarged view of the symbol for the Tourism enquiry. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Accommodation Enquiry. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Telephone. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Post box or Letterbox. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Post office. Copy or Print the image for use as signage for railways or bus stations.

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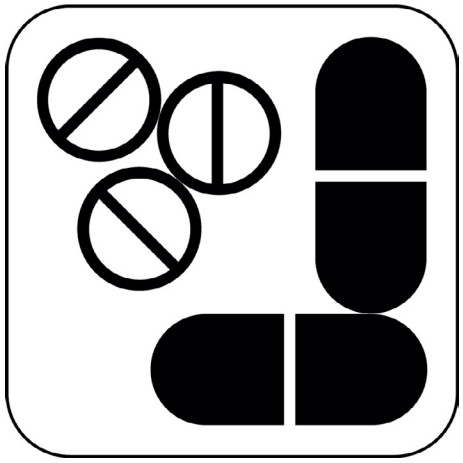
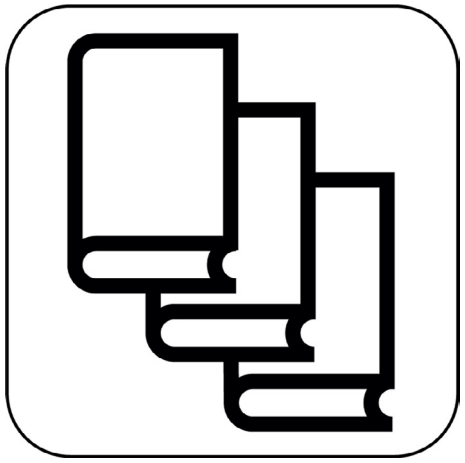
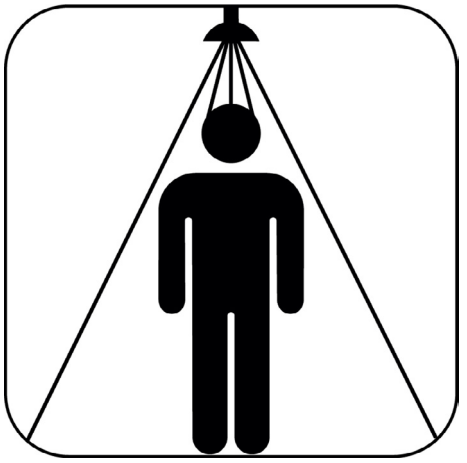


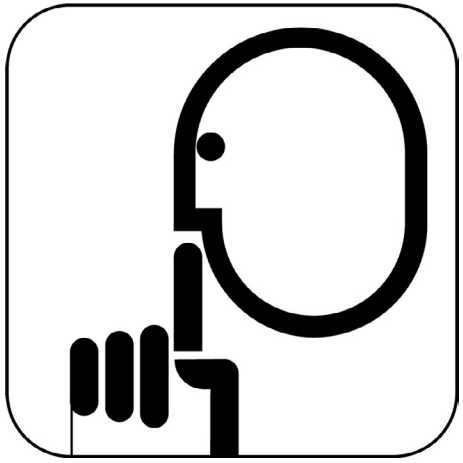
Enlarged view of the symbol for the Medicine Shop or Dispensary. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Book Shop. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Bath. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Keep Silence. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the No Smoking. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Trash or Dust bin. Copy or Print the image for use as signage for railways or bus stations.

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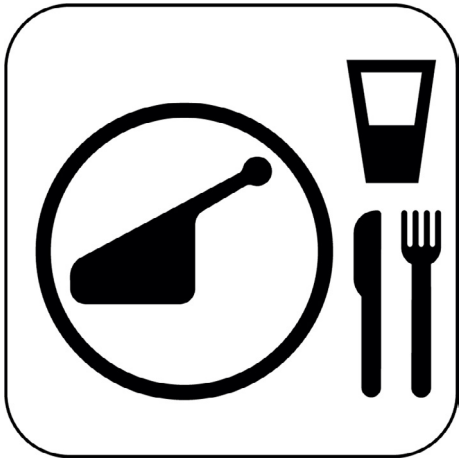
Enlarged view of the symbol for the Coffee or Canteen. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Drinking Water. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Fruit or Soft Drink. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Cool Cold Drinks. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Vegcafetaria. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Non-veg cafetaria. Copy or Print the image for use as signage for railways or bus stations.

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Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/symbol/railwaybus-stations

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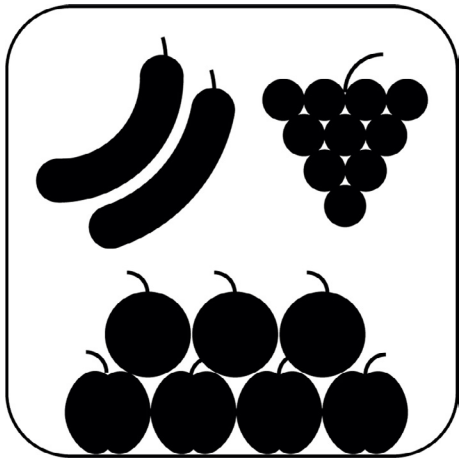
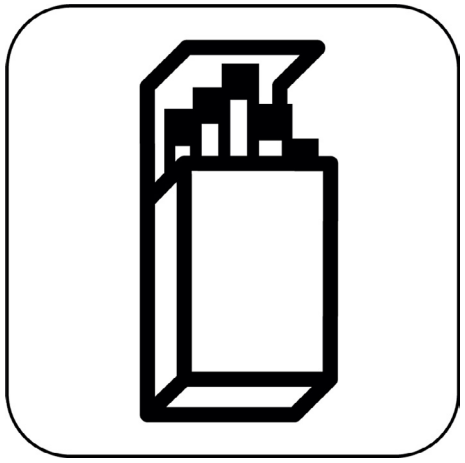
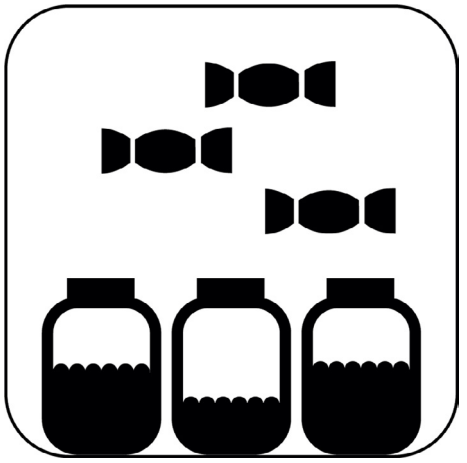


Enlarged view of the symbol for the Fruits. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Cigeratte Shop. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the General shop. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Gents Asian style Toilet. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Ladies Toilet. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Ladies Asian Style Toilet. Copy or Print the image for use as signage for railways or bus stations.

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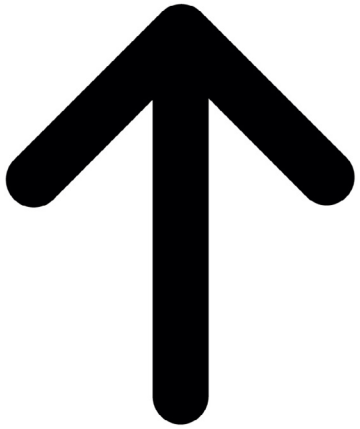
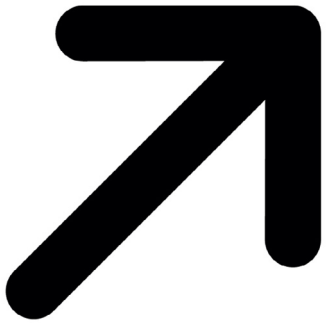
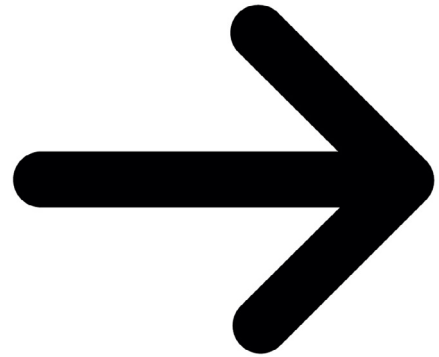


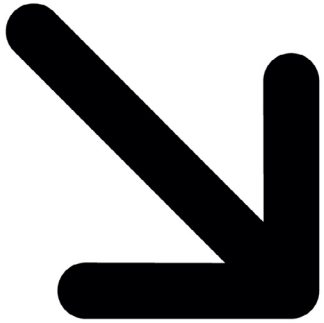
Enlarged view of the symbol for the Up Arrow. Copy or Print the image for use as signage for railways or bus stations.



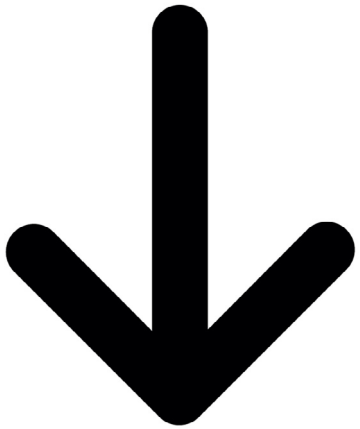
Enlarged view of the symbol for the Right Up Arrow. Copy or Print the image for use as signage for railways or bus stations.



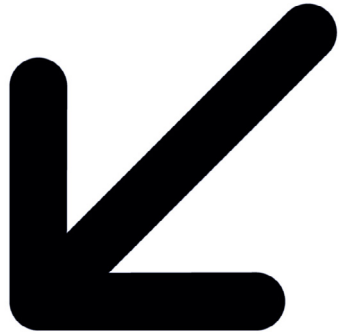
Enlarged view of the symbol for the Right Arrow. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Right Down Arrow. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Down Arrow. Copy or Print the image for use as signage for railways or bus stations.



Enlarged view of the symbol for the Left Down Arrow. Copy or Print the image for use as signage for railways or bus stations.

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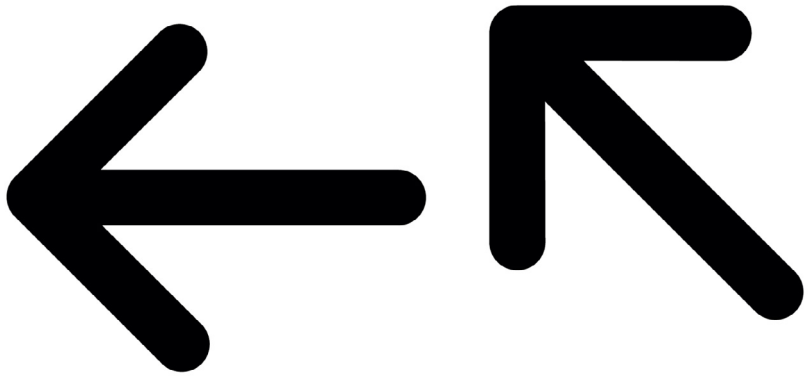

Enlarged view of the symbol for the Left Arrow. Copy or Print the image for use as signage for railways or bus stations.

Enlarged view of the symbol for the Left Up Arrow. Copy or Print the image for use as signage for railways or bus stations.

Source:
https://www.dsource.in/course/design-signage/symbol/railwaybus-stations

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Source:
https://www.dsource.in/course/design-signage/graphic-symbols/symbols-buildings

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Symbols for Buildings

Graphic Symbols for Buildings:
_by Ravi Poovaiah

The Graphic Symbols designed for use in the Architectural building environment. These symbols are available free for use.

Note: Download signage in EPS format (Free Use Policy)

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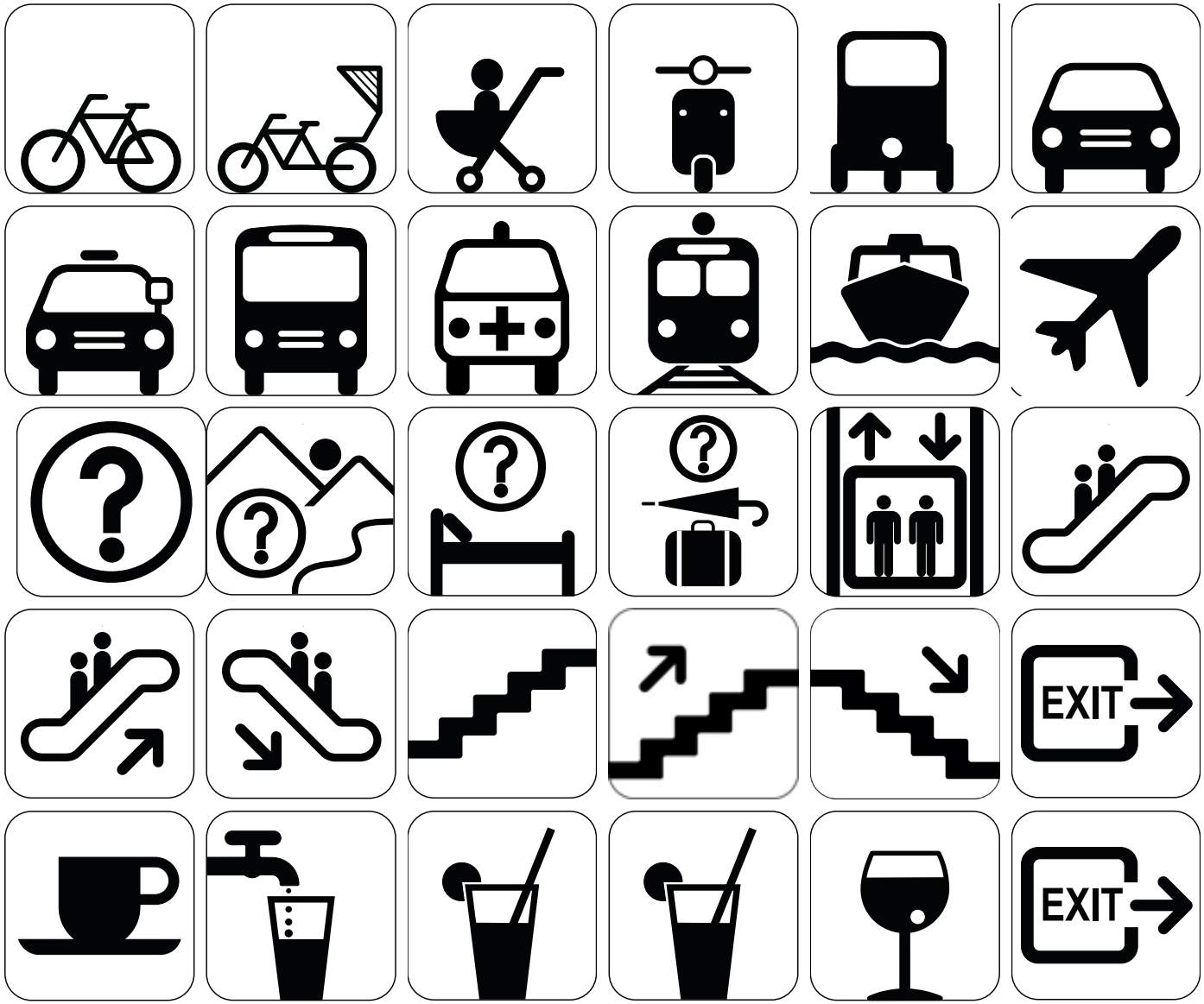

Source:
https://www.dsource.in/course/design-signage/graphic-symbols/symbols-buildings

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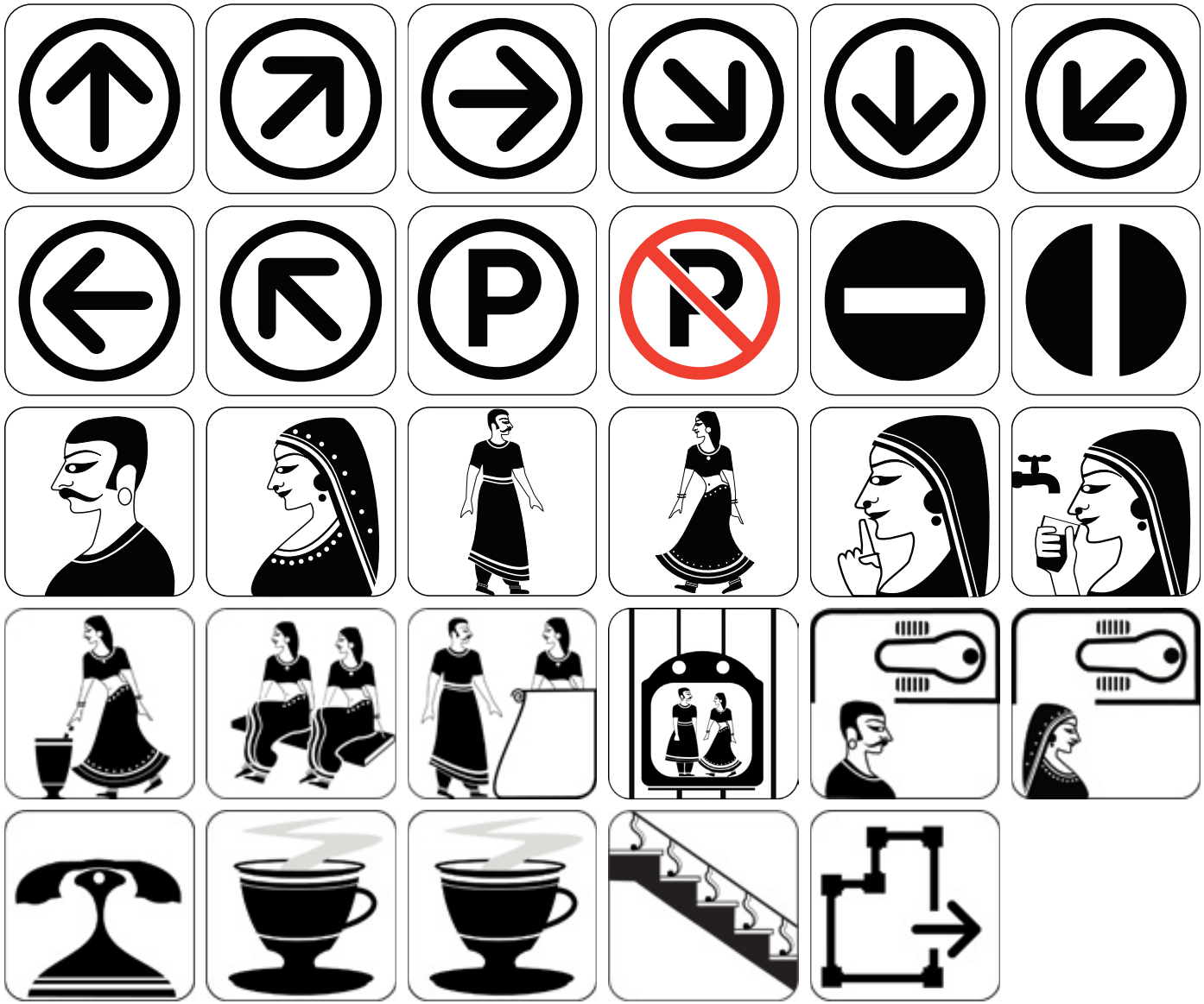

Note: The graphic symbols are developed as part of a signage system for the various facilities in a public building environment.

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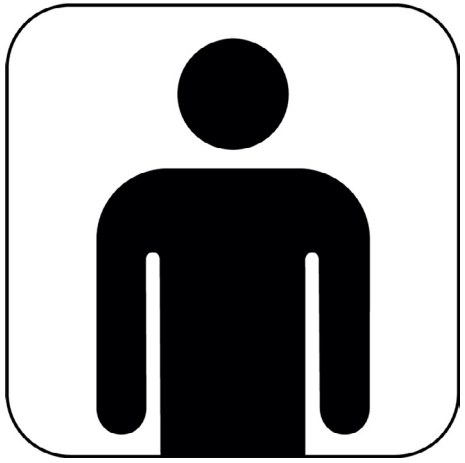
Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Lady. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Lady in traditional dress. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Woman. Copy or Print the image for use as signage for hospitals.

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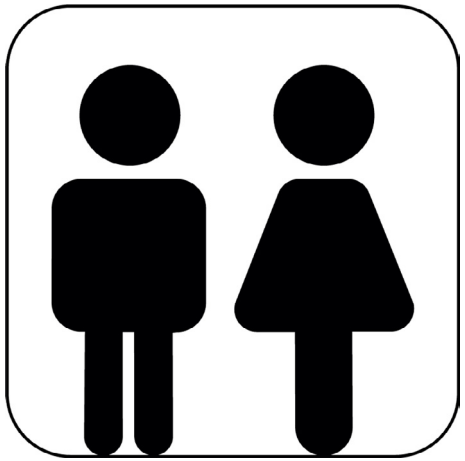
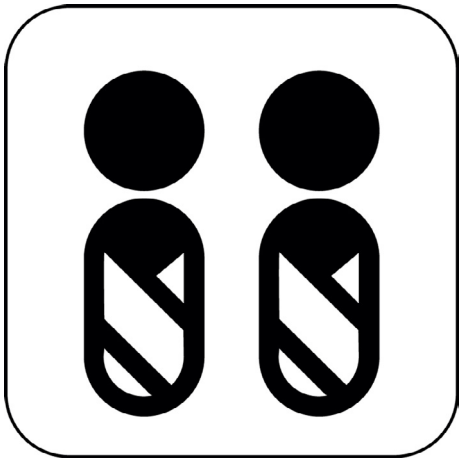
Enlarged view of the symbol for the Lady in traditional dress. Copy or Print the image for use as signage for hospitals.

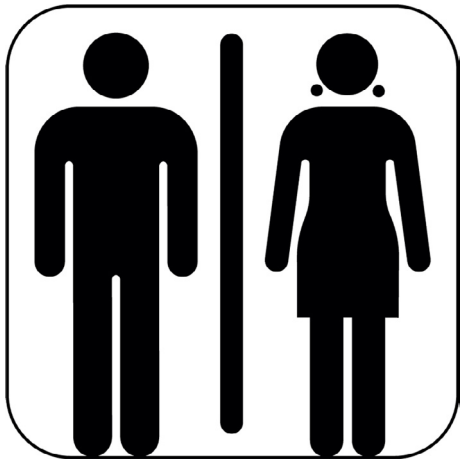


Enlarged view of the symbol for the Children / Kids. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the Baby Care. Copy or Print the image for use as signage for hospitals.

Enlarged view of the symbol for the Disadvantaged. Copy or Print the image for use as signage for hospitals.



Enlarged view of the symbol for the 'Toilets'. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Toilets option 2. Copy or Print the image for use as signage for public buildings.

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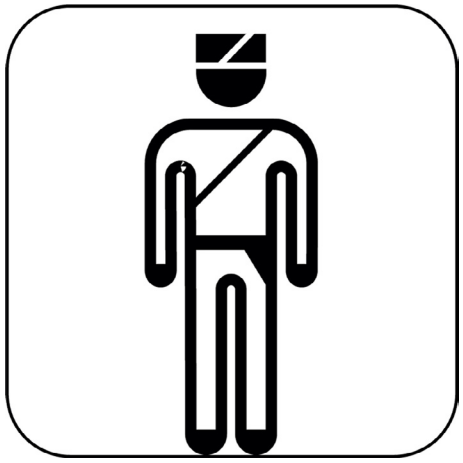
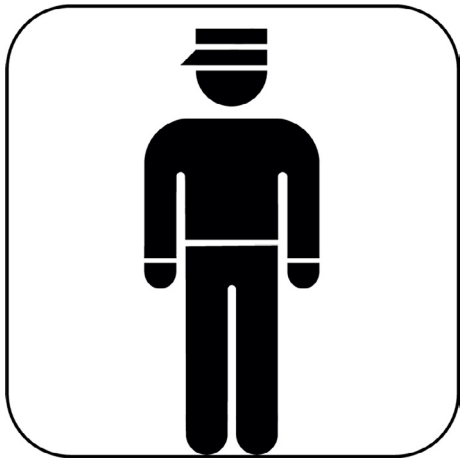


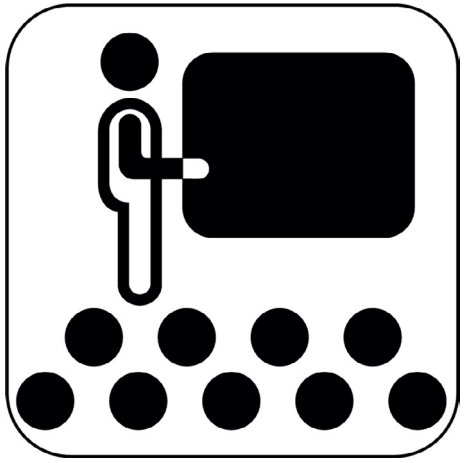
Enlarged view of the symbol for the security / Guard / Police. Copy or Print the image for use as signage for public buildings.



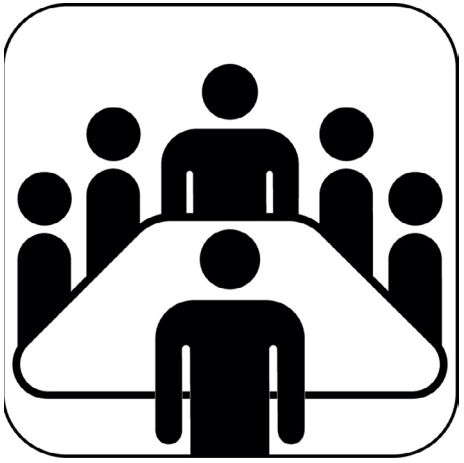
Enlarged view of the symbol for the Official / Staff. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Reception / Registration. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Reception waiting - be seated. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for the Conference Hall. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for the Meeting Room. Copy or Print the image for use as signage for public buildings.

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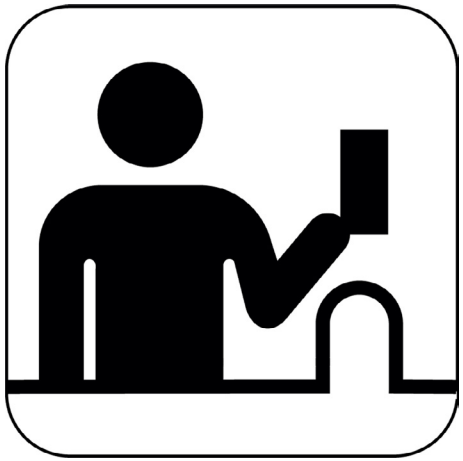
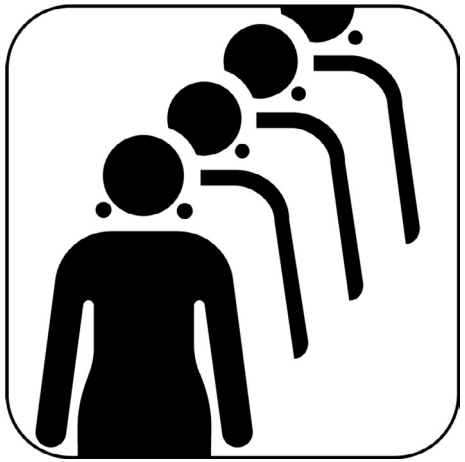


Enlarged view of the symbol for the Ticket / Entry Pass. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Ticket Check. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for 'Trash or Dust Bin'. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Gents Que. Copy or Print the image for use as signage for buildings.



Enlarged view of the symbol for the 'Ladies Que'. Copy or Print the image for use as signage for buildings.

Enlarged view of the symbol for the 'Ladies Que 2'. Copy or Print the image for use as signage for buildings.

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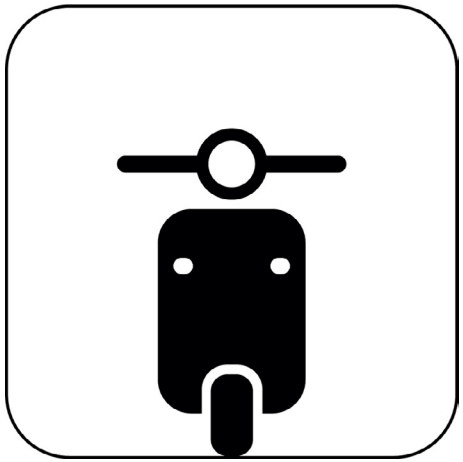
Enlarged view of the symbol for the BiCycle. Copy or Print the image for use as signage for buildings.

Enlarged view of the symbol for the Cycle Rickshaw. Copy or Print the image for use as signage for buildings.

Enlarged view of the symbol for the Pram. Copy or Print the image for use as signage for buildings.



Enlarged view of the symbol for the Scooter. Copy or Print the image for use as signage for buildings.

Enlarged view of the symbol for the Auto Rickshaw. Copy or Print the image for use as signage for buildings.

Enlarged view of the symbol for the Passenger Car. Copy or Print the image for use as signage for buildings.

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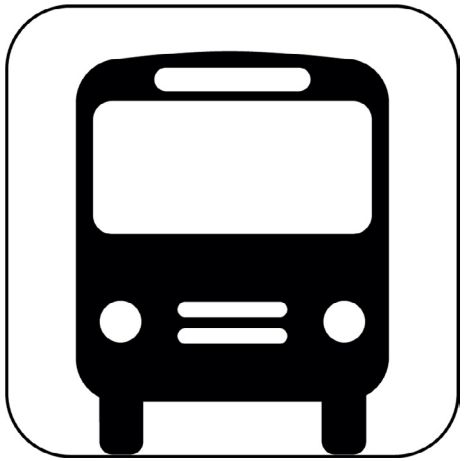
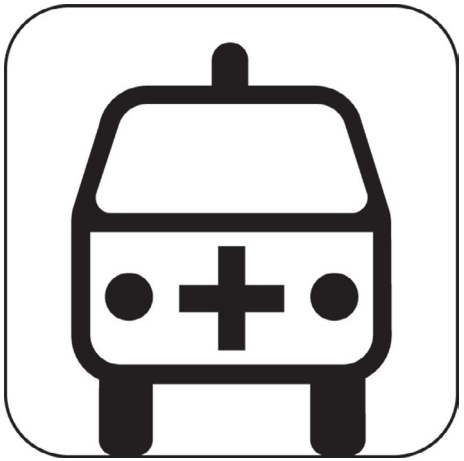
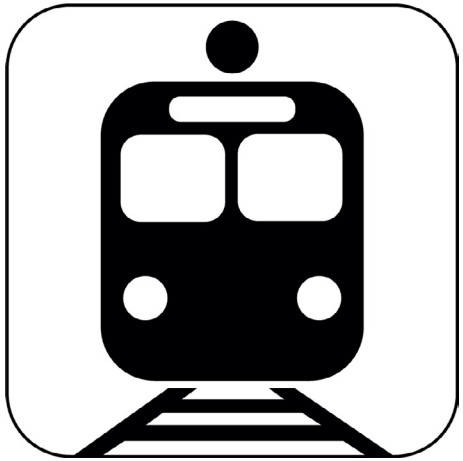
Enlarged view of the symbol for the Taxi Cab for Hire. Copy or Print the image for use as signage for public buildings.



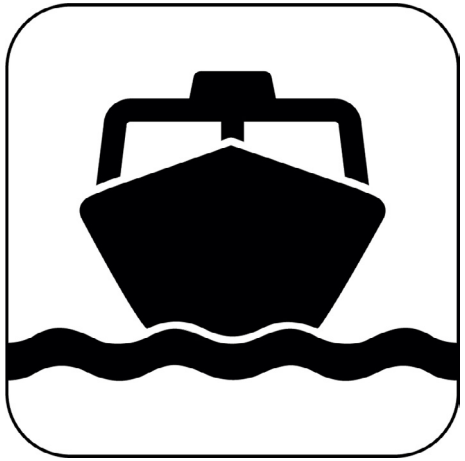
Enlarged view of the symbol for the Bus. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for the Ambulance. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for the Train / Rail. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for the Boat / ship. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Airlines. Copy or Print the image for use as signage for public buildings.

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/graphic-symbols/symbols-buildings

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   5h. Free Use Policy
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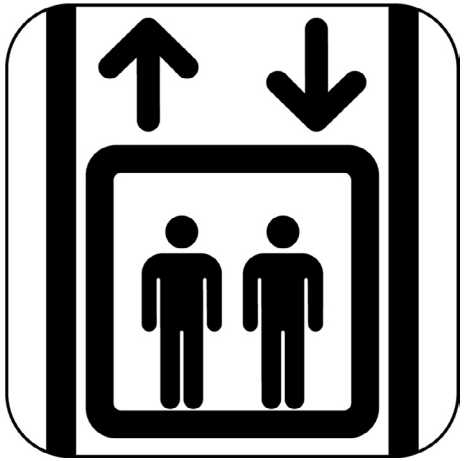
8. Resources
9. Design Tools
10. Contact Details

Enlarged view of the symbol for the Enquiry / Information. Copy or Print the image for use as signage for public buildings.

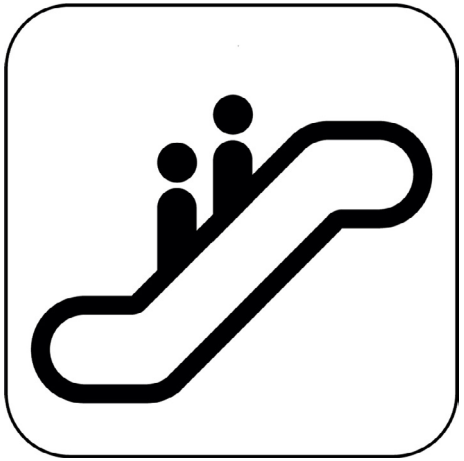
Enlarged view of the symbol for the Tourism Enquiry / Information. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Hotel Enquiry / Information. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for the Lost and Found Enquiry. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Lift'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Escalator. Copy or Print the image for use as signage for public buildings.

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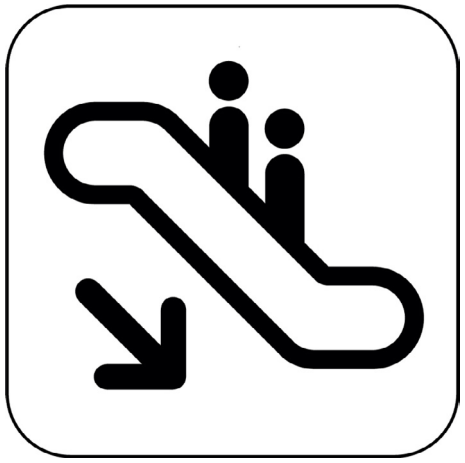
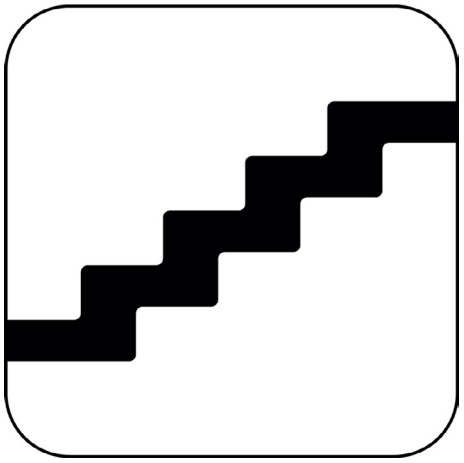
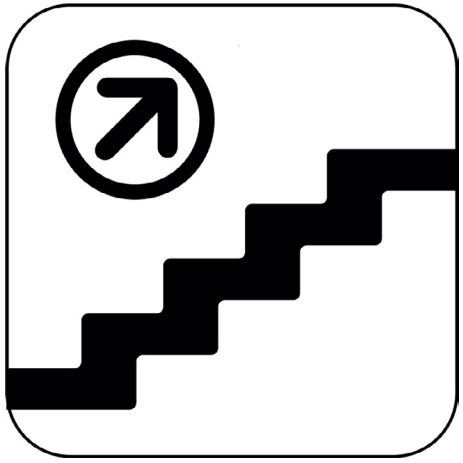
Enlarged view of the symbol for Escalator Up. Copy or Print the image for use as signage for public buildings.



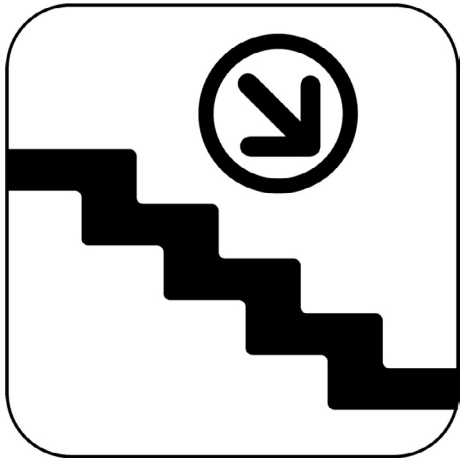
Enlarged view of the symbol for Escalator Down. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Stairs. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Stairs Up. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Stairs Down. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Exit option 2. Copy or Print the image for use as signage for public buildings.

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Enlarged view of the symbol for Cafe / Canteen / Coffee. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Drinking Water. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for 'Fruit Drink'. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Cool Cold Drink. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Bar. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Ice Cream. Copy or Print the image for use as signage for public buildings.

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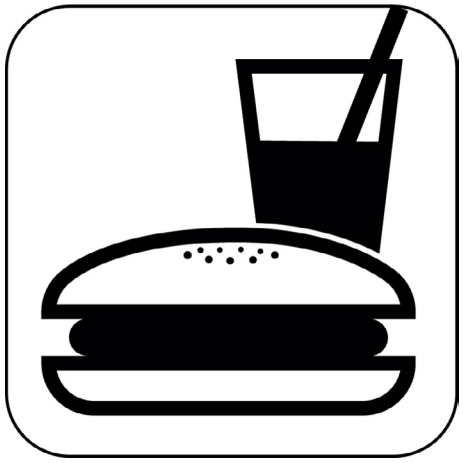
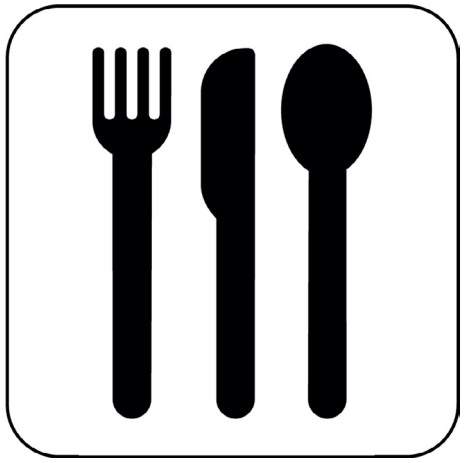
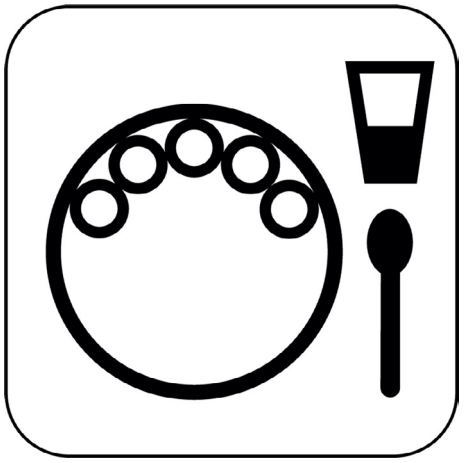


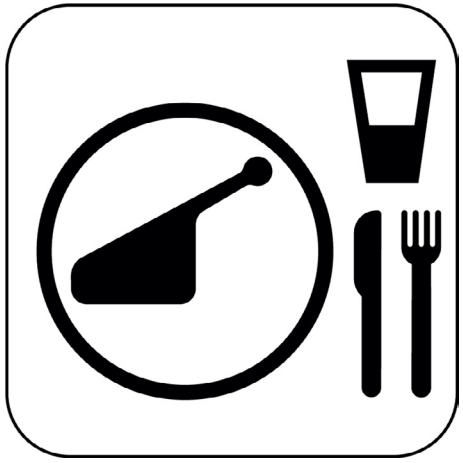
Enlarged view of the symbol for Snacks. Copy or Print the image for use as signage for public buildings.



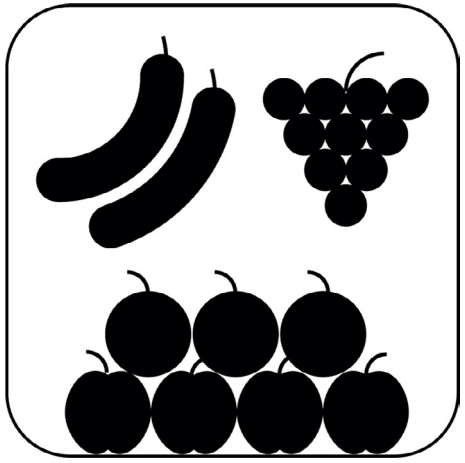
Enlarged view of the symbol for Restaurant. Copy or Print the image for use as signage for public buildings.



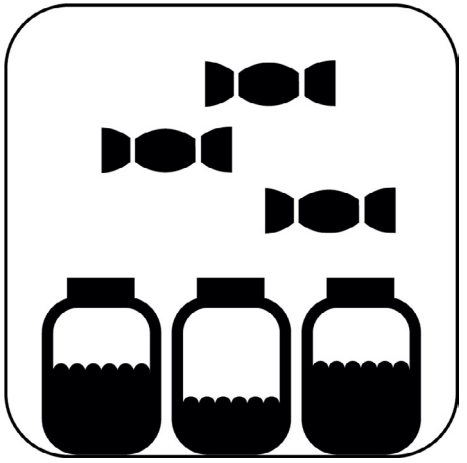
Enlarged view of the symbol for Vegetarian Cafetaria. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Non-veg cafetaria. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Fruits Shop. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Sweet Shop. Copy or Print the image for use as signage for public buildings.

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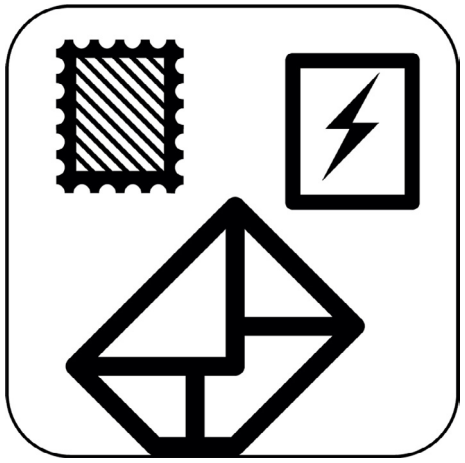
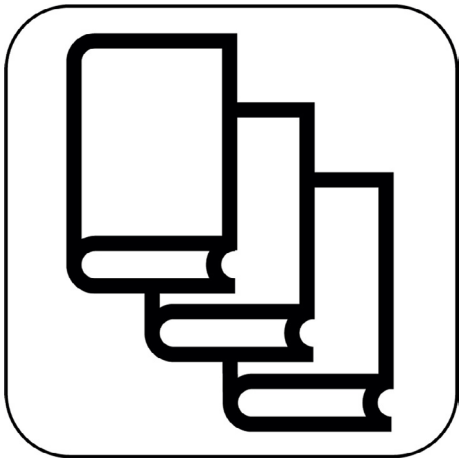
Enlarged view of the symbol for Telephone. Copy or Print the image for use as signage for public buildings.



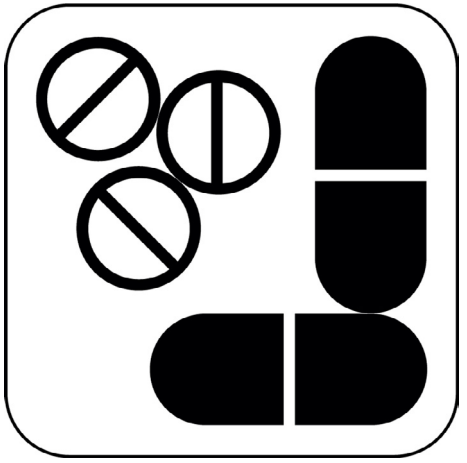
Enlarged view of the symbol for Post Mail. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Book Shop. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Gifts. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Shopping Cart / Trolley. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Medicine / Dispensary / Chemist. Copy or Print the image for use as signage for public buildings.

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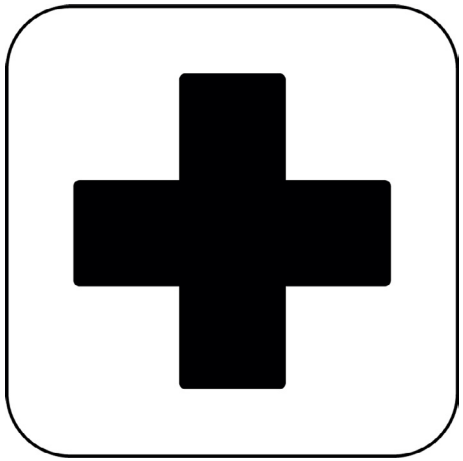
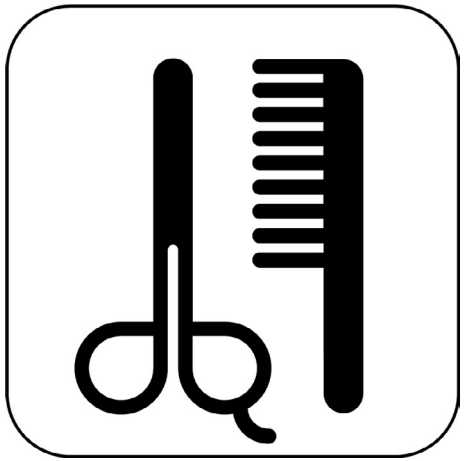
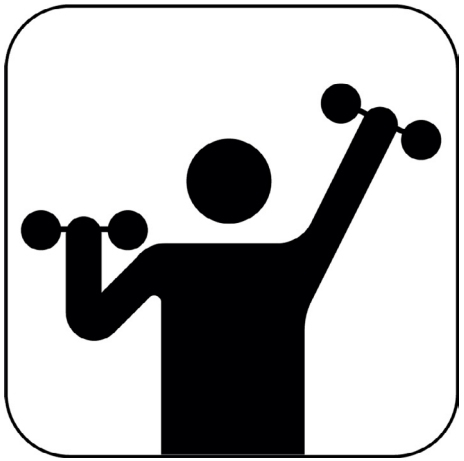


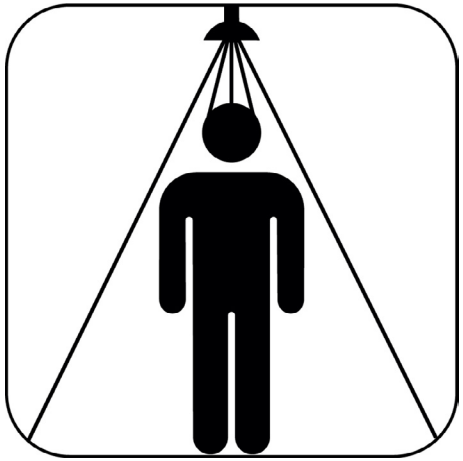
Enlarged view of the symbol for First Aid. Copy or Print the image for use as signage for public buildings.



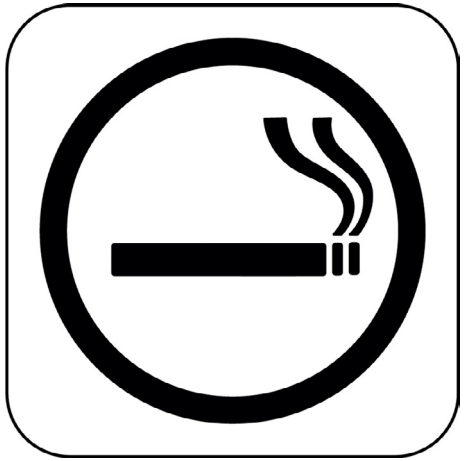
Enlarged view of the symbol for Beauty Salon . Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Gymnasium. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Bath. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Smoking area. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Smoking allowed. Copy or Print the image for use as signage for public buildings.

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Enlarged view of the symbol for No Kids allowed. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Pets allowed. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Mobile Phone allowed. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Photography. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Snacks or Food. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Fire or Flames. Copy or Print the image for use as signage for public buildings.

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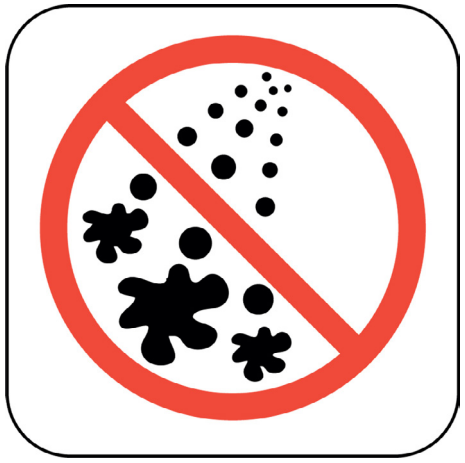
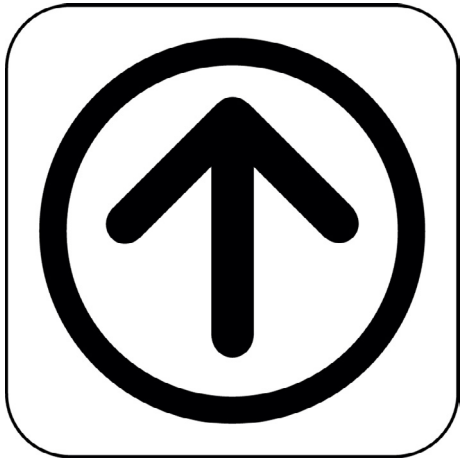
Enlarged view of the symbol for No Noise or Sound. Copy or Print the image for use as signage for public buildings.



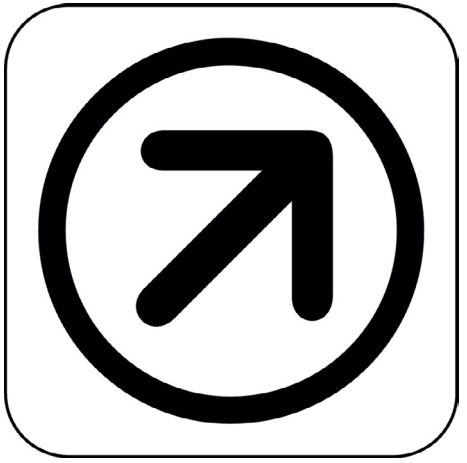
Enlarged view of the symbol for No Graphitti / Spit /Trash. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Alcohol. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for No Skates or Rollers. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Up Arrow. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Up Right Arrow. Copy or Print the image for use as signage for public buildings.

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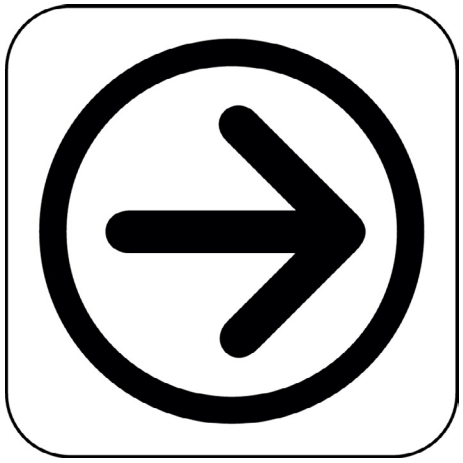
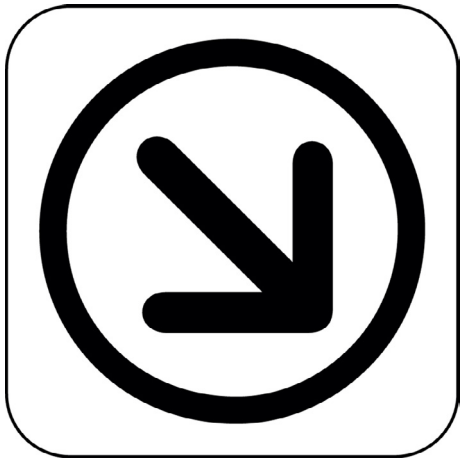
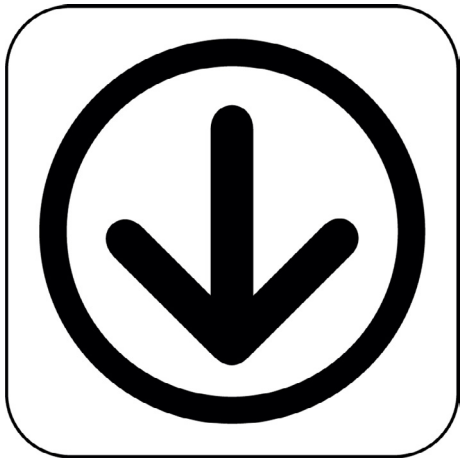


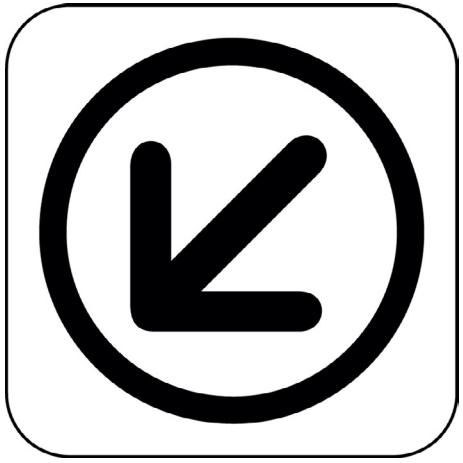
Enlarged view of the symbol for Right Arrow. Copy or Print the image for use as signage for public buildings.



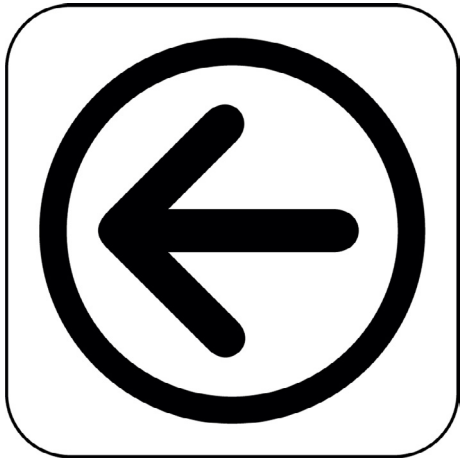
Enlarged view of the symbol for Right Down Arrow. Copy or Print the image for use as signage for public buildings.



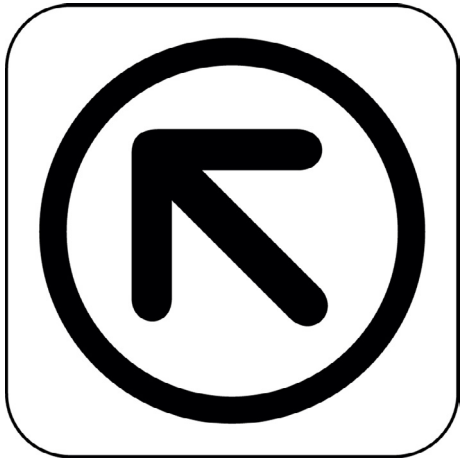
Enlarged view of the symbol for Down Arrow. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Left Down Arrow. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Left Arrow. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Left Up Arrow. Copy or Print the image for use as signage for public buildings.

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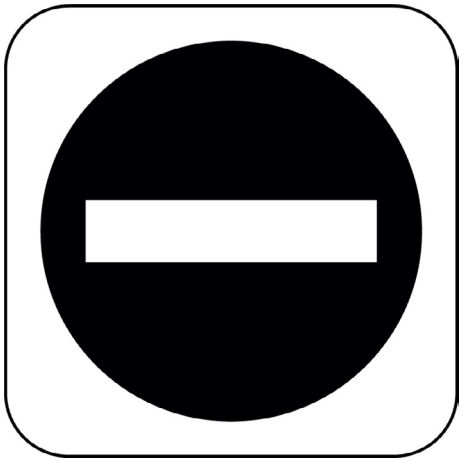
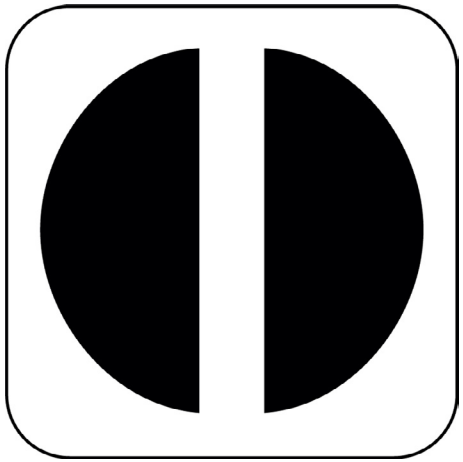
Enlarged view of the symbol for Parking. Copy or Print the image for use as signage for public buildings.

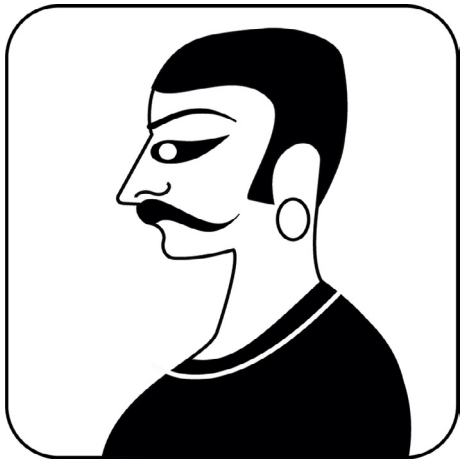
Enlarged view of the symbol for No Parking. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for No Entry. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Exit. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Man. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Women. Copy or Print the image for use as signage for public buildings.

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/graphic-symbols/symbols-buildings

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Enlarged view of the symbol for Man. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Lady/Woman. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Keep Silence. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Drinking Water. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Trash Bin. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Waiting. Copy or Print the image for use as signage for public buildings.

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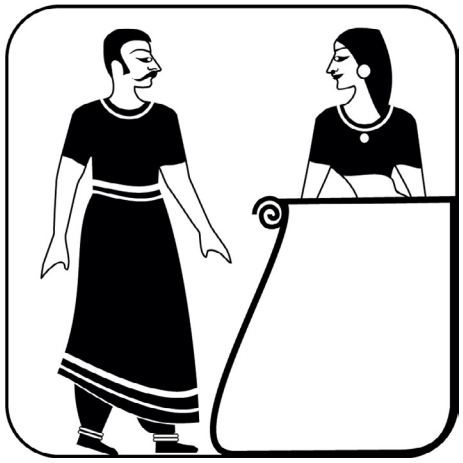
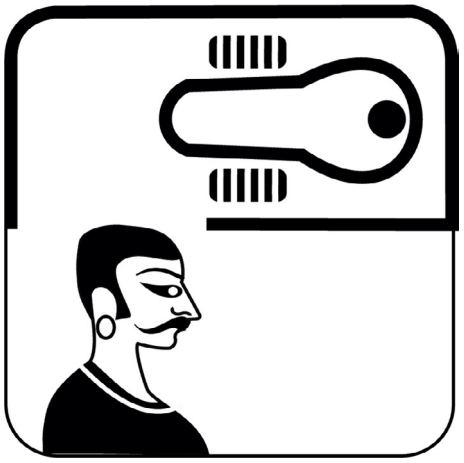
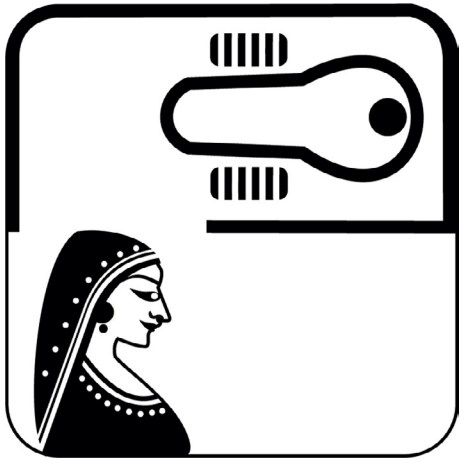


Enlarged view of the symbol for Reception. Copy or Print the image for use as signage for public buildings.

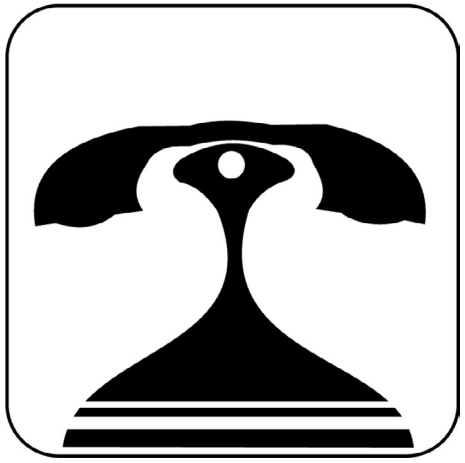
Enlarged view of the symbol for Lift. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Gents Toilet. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Ladies Toilet. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Telephone. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for Canteen. Copy or Print the image for use as signage for public buildings.

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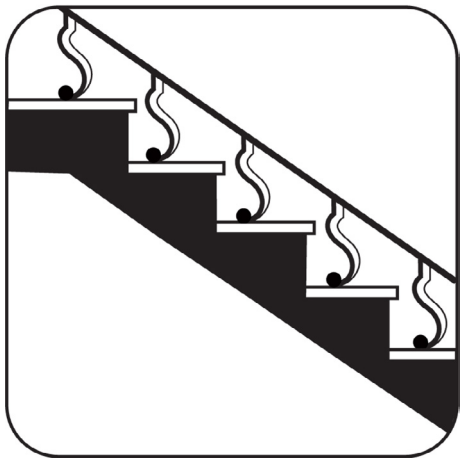
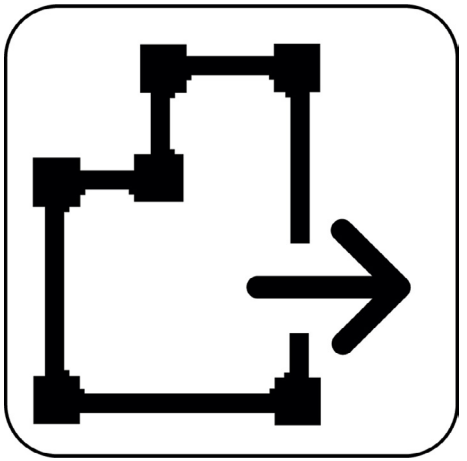
Enlarged view of the symbol for No Smoking. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Stairs. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for Exit. Copy or Print the image for use as signage for public buildings.

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Source:
https://www.dsource.in/course/design-signage/symbol//symbols-airports

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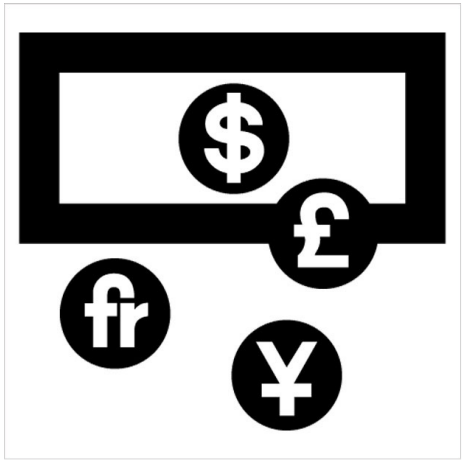
Symbols for Airports

Graphic Symbols for Airports:
_by American Institute of Graphic Arts (AIGA)

The link takes you to graphic symbols designed for use in the Airport environment, that are available courtesy AIGA. The symbols are done with a unique design process and have been adopted in many airports (all US and many others worldwide). These symbols are available free for use. (Free Use Policy)

For Airport Symbols: http://www.aiga.org/symbol-signs

Few of them are mentioned below:



Currency-exchange.

Escalator down.

Signage for Toilets - Ladies/ Gents.

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IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/symbol/symbols-using-hands

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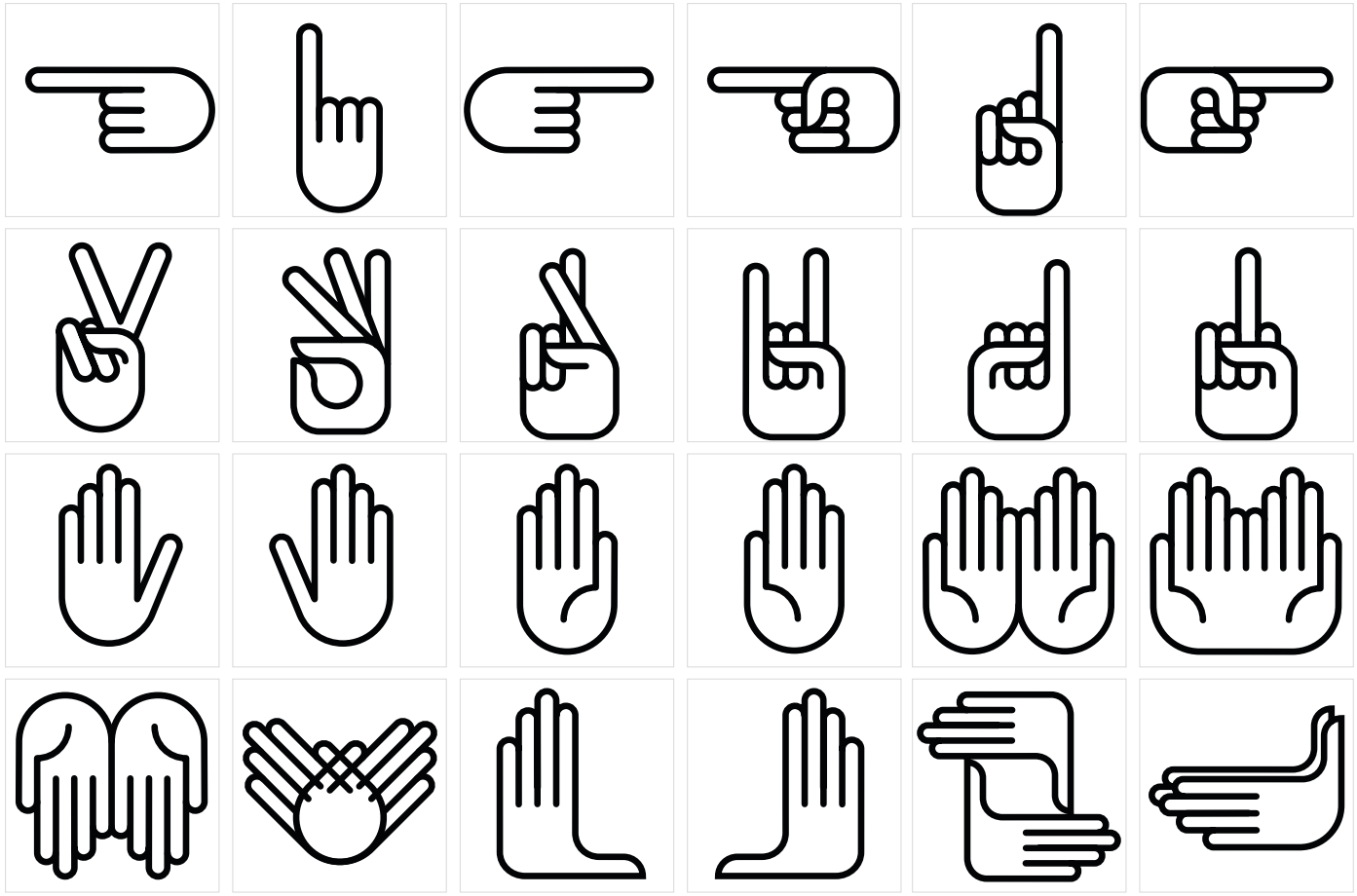
Symbols using Hands

Graphic Symbols using Hands:
_by Ravi Poovaiah

Note: Download signage in EPS format (Free Use Policy)



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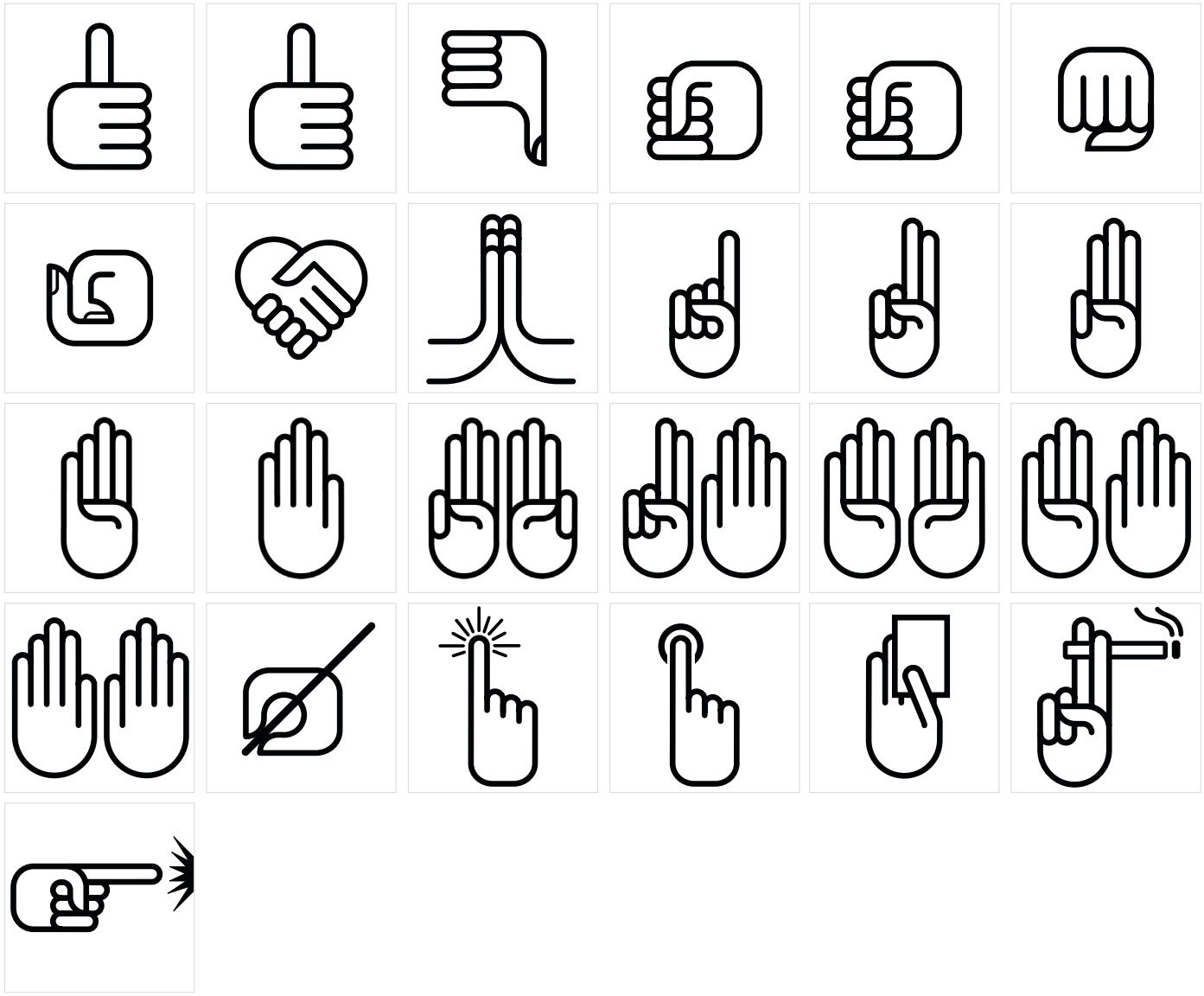

The Graphic Symbols using different positions of fingers and hands. These symbols are available free for use.

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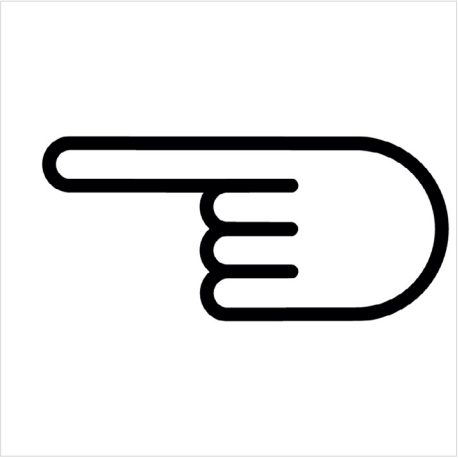
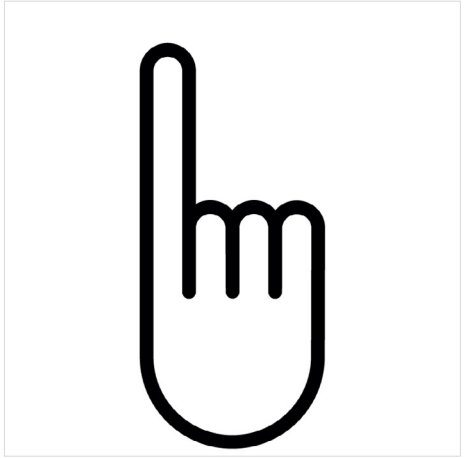
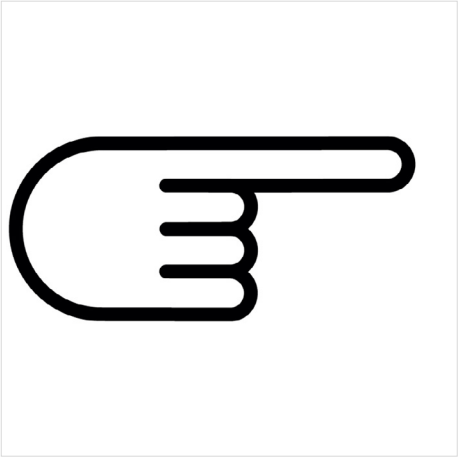


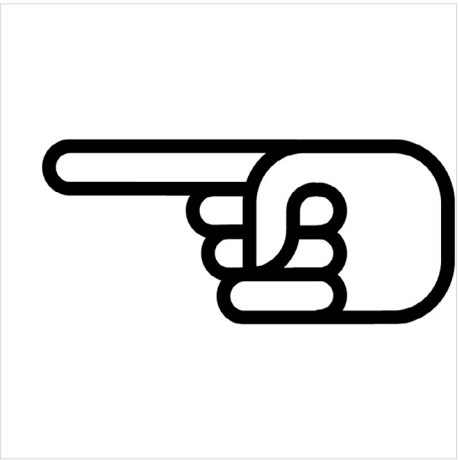
Enlarged view of the symbol for 'Arrow Pointing Left'. Copy or Print the image for use as signage for public buildings.



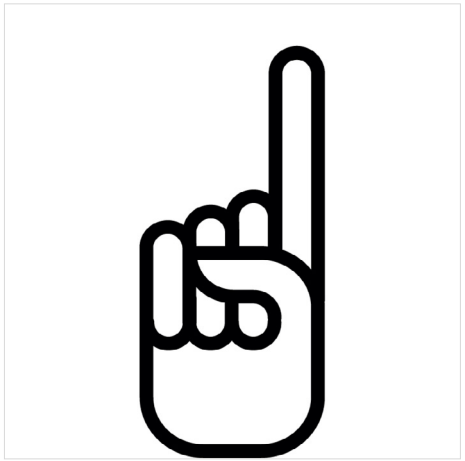
Enlarged view of the symbol for 'Arrow Pointing Up'. Copy or Print the image for use as signage for public buildings.



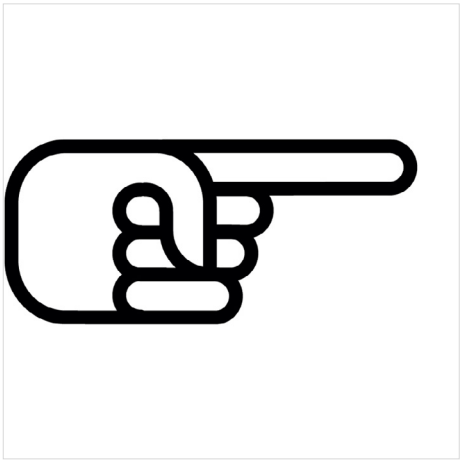
Enlarged view of the symbol for 'Arrow Pointing Right'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Arrow Pointing Left'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Arrow Pointing Up'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Arrow Pointing Right'. Copy or Print the image for use as signage for public buildings.

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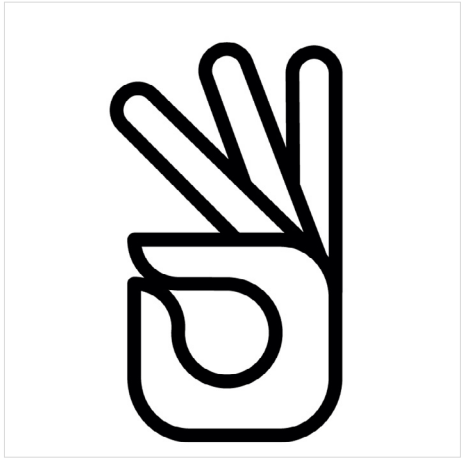
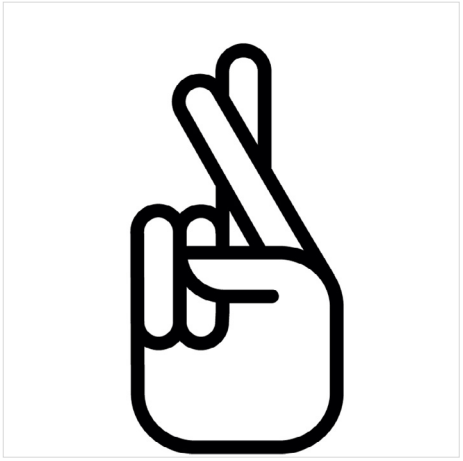
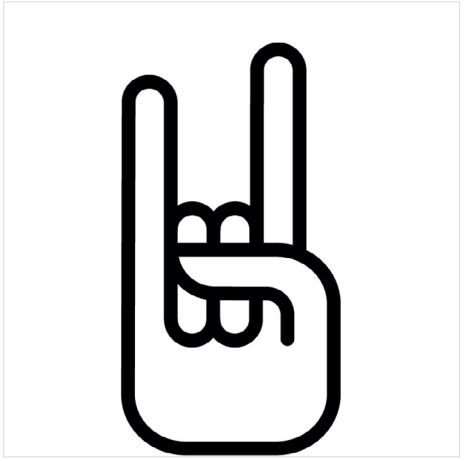
Enlarged view of the symbol for 'Peace'. Copy or Print the image for use as signage for public buildings.



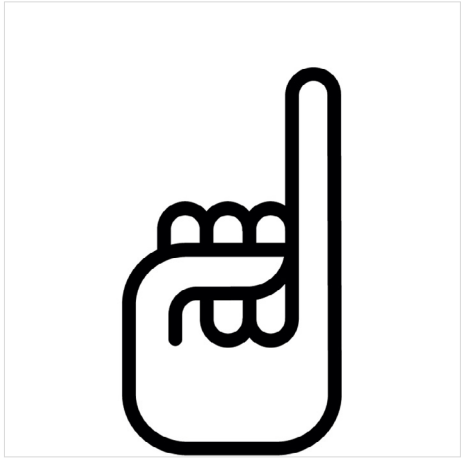
Enlarged view of the symbol for 'Perfect'. Copy or Print the image for use as signage for public buildings.



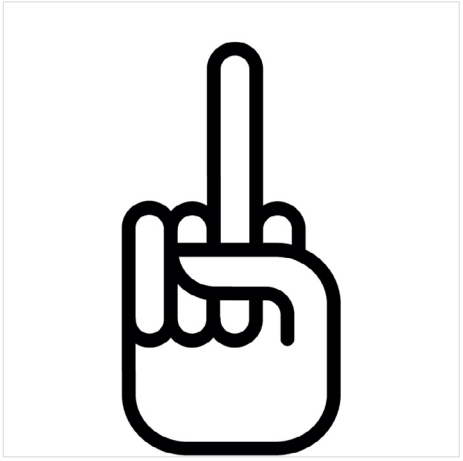
Enlarged view of the symbol for 'Keep Fingers Crossed'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Go Ahead'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Go To Toilet'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Zzzzzz'. Copy or Print the image for use as signage for public buildings.

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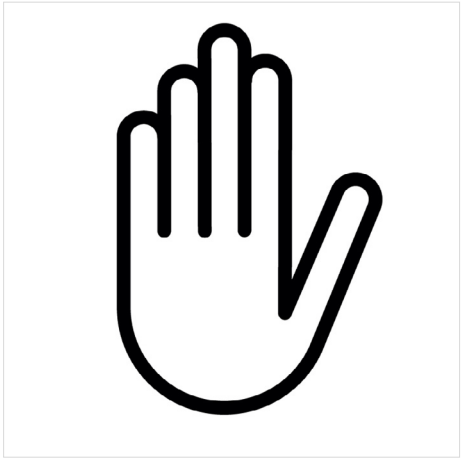
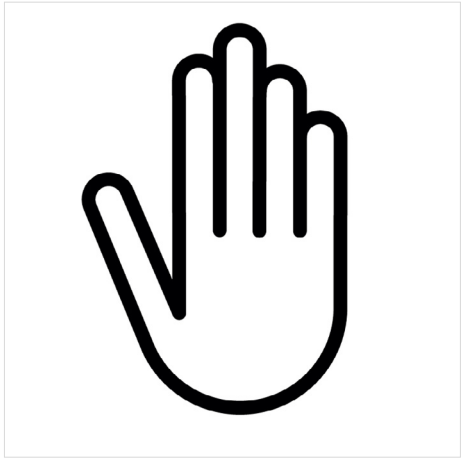
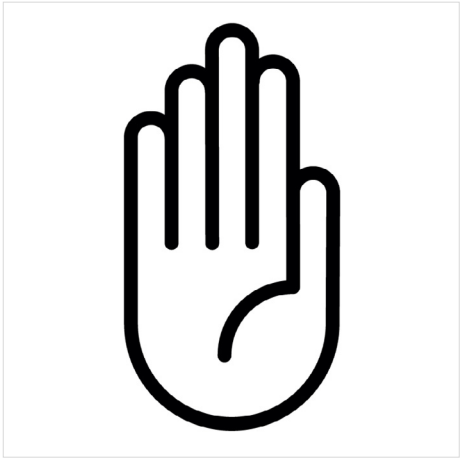


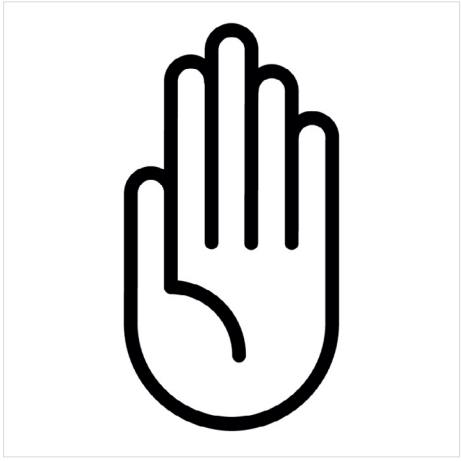
Enlarged view of the symbol for 'Stop'. Copy or Print the image for use as signage for public buildings.



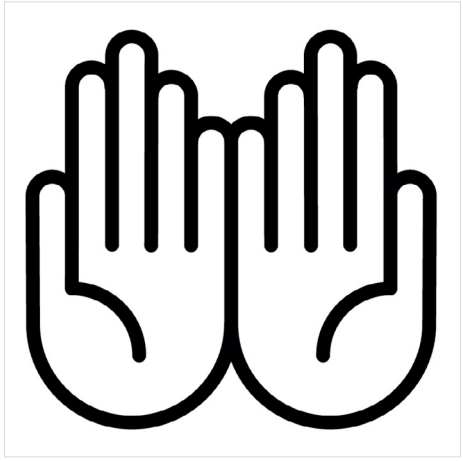
Enlarged view of the symbol for 'Stop'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Blessing'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Blessing'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Offerring'. Copy or Print the image for use as signage for public buildings.

Enlarged view of the symbol for 'Offerring'. Copy or Print the image for use as signage for public buildings.

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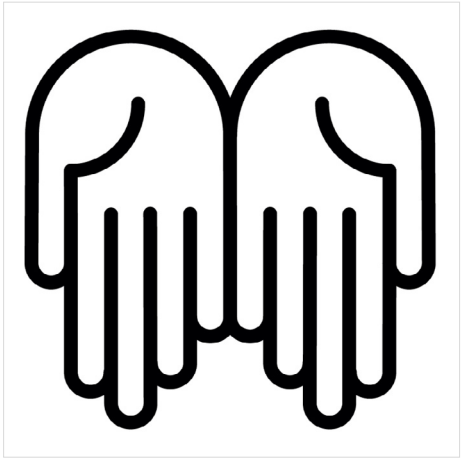
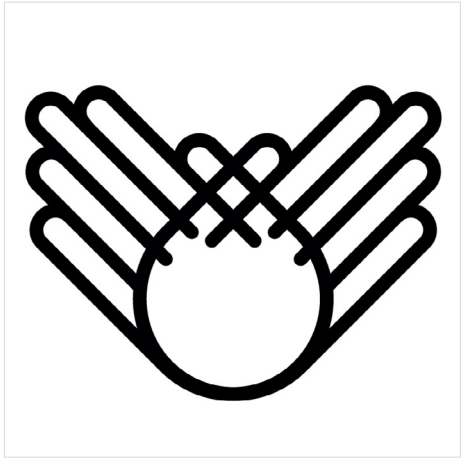
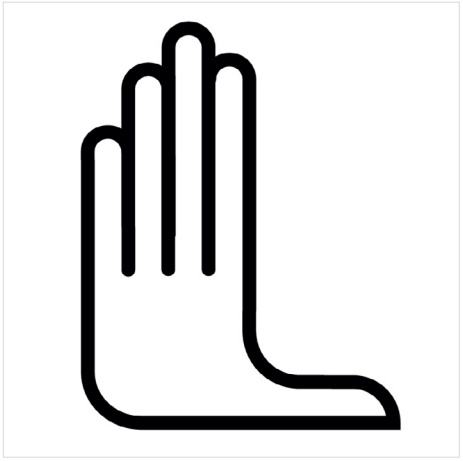


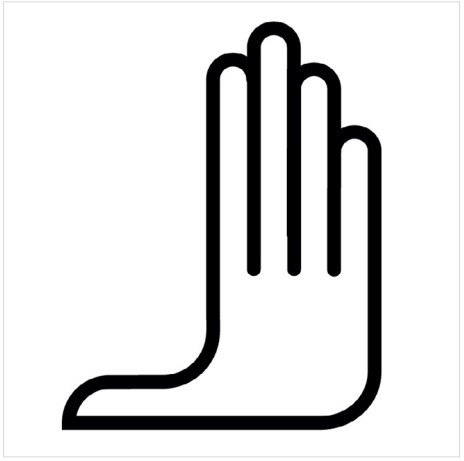
Enlarged view of the symbol for 'Request'. Copy or Print the image for use as signage for public buildings.



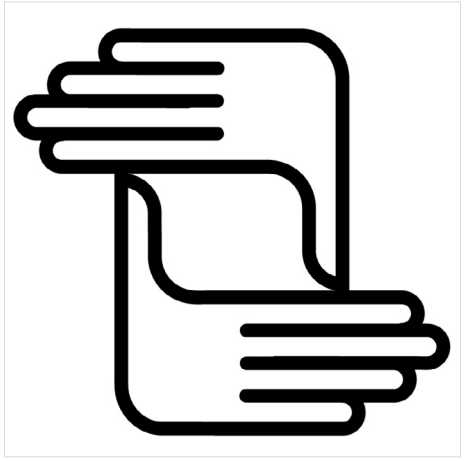
Enlarged view of the symbol for 'Flight'. Copy or Print the image for use as signage for public buildings.



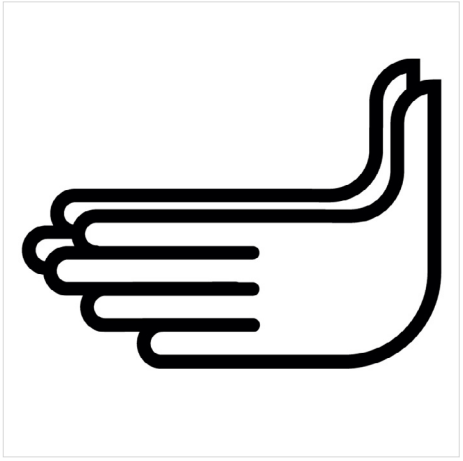
Enlarged view of the symbol for 'Right Frame'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Left Frame'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Framed'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Pray'. Copy or Print the image for use as signage for public buildings.

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   5h. Free Use Policy
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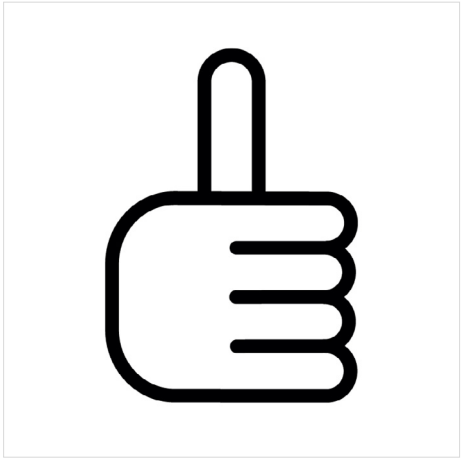
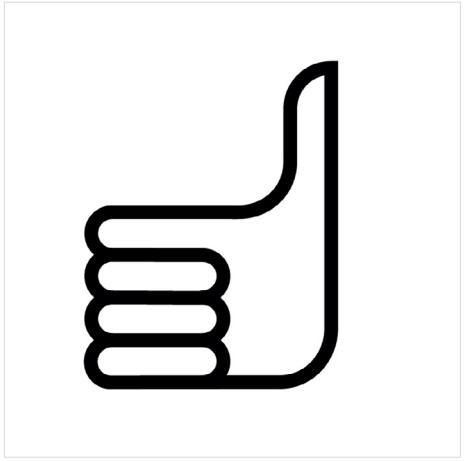
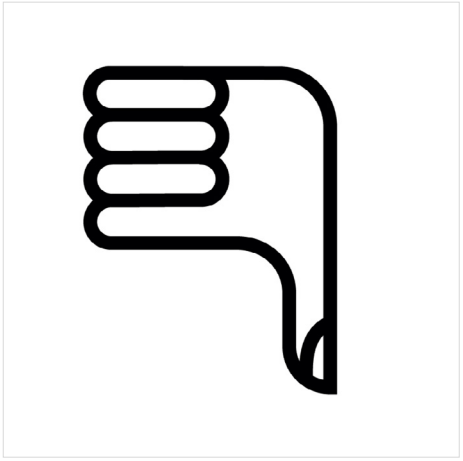
10. Contact Details



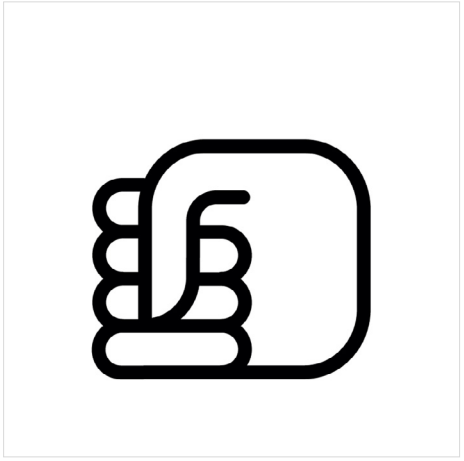
Enlarged view of the symbol for 'Thumbs Up'. Copy or Print the image for use as signage for public buildings.



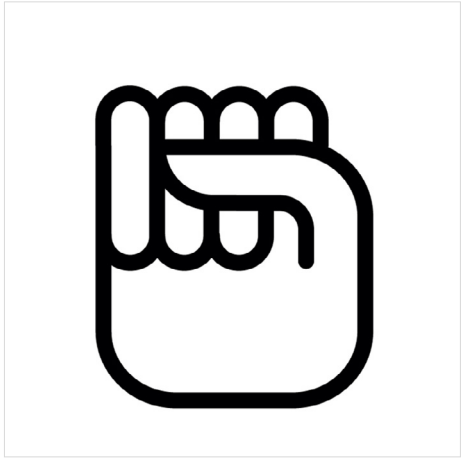
Enlarged view of the symbol for 'Thumbs Up'. Copy or Print the image for use as signage for public buildings.



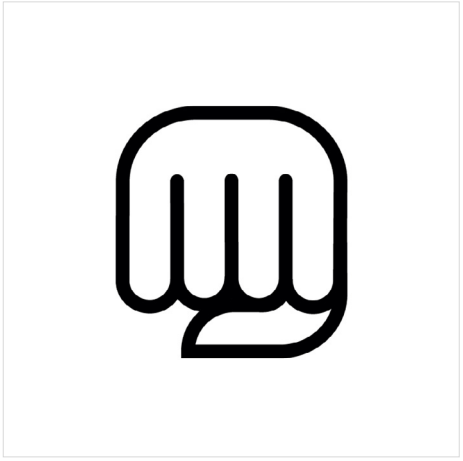
Enlarged view of the symbol for 'Thumbs Down'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Thump'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Power'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Punch'. Copy or Print the image for use as signage for public buildings.

Design Course

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Different Applications of Signage System

by
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IDC, IIT Bombay

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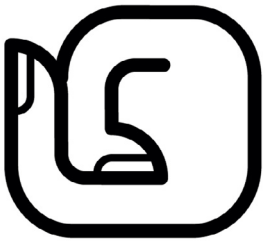
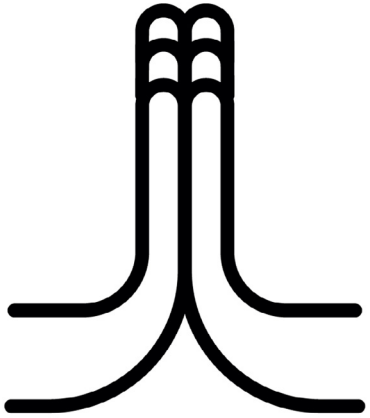
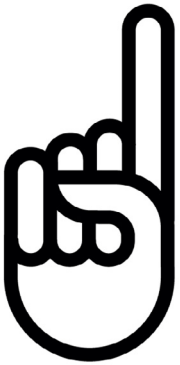


Enlarged view of the symbol for 'Clench Fist'. Copy or Print the image for use as signage for public buildings.

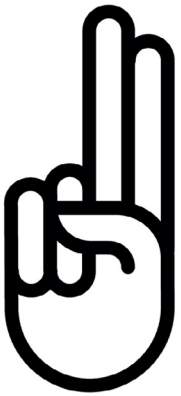
Enlarged view of the symbol for 'Hand Shake'. Copy or Print the image for use as signage for public buildings.



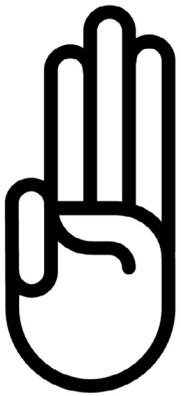
Enlarged view of the symbol for 'Greeting - Namaste'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Number One'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Number Two'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Number Three'. Copy or Print the image for use as signage for public buildings.

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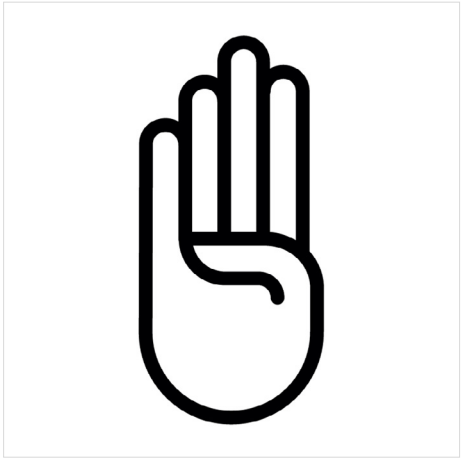
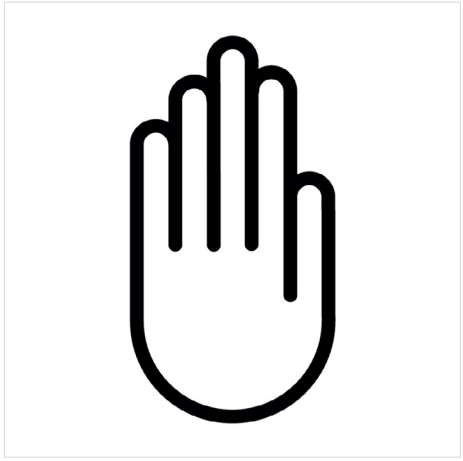
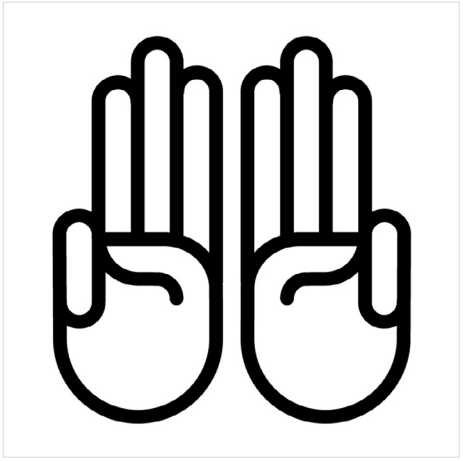


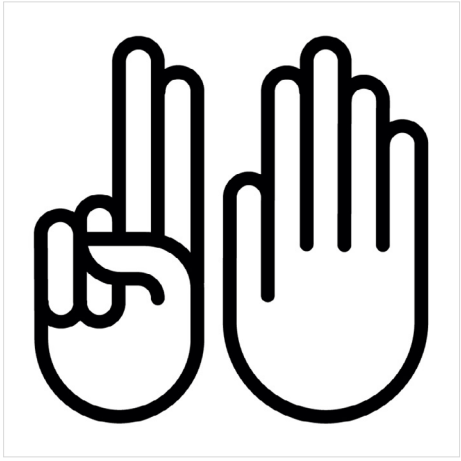
Enlarged view of the symbol for 'Number Four'. Copy or Print the image for use as signage for public buildings.



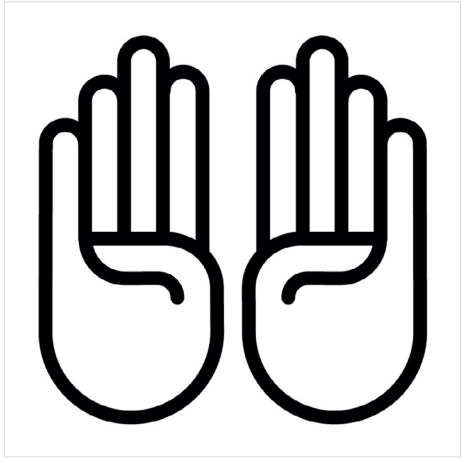
Enlarged view of the symbol for 'Number Five'. Copy or Print the image for use as signage for public buildings.



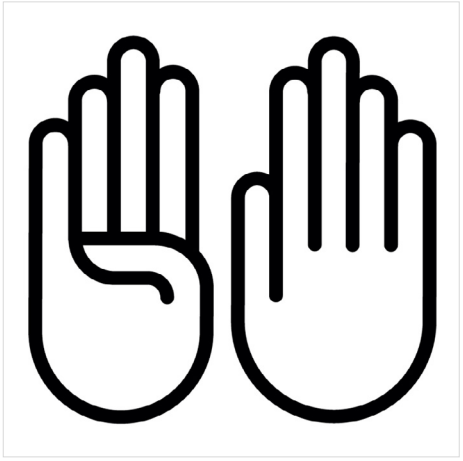
Enlarged view of the symbol for 'Number Six'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Number Seven'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Number Eight'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Number Nine'. Copy or Print the image for use as signage for public buildings.

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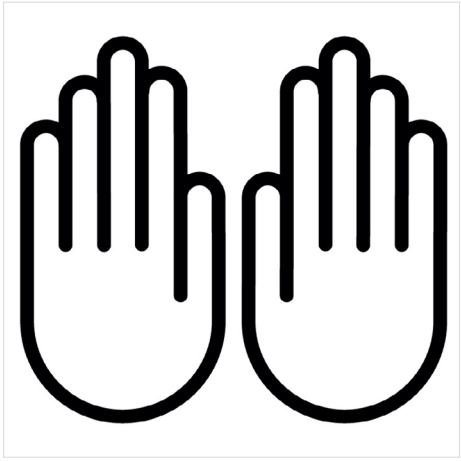
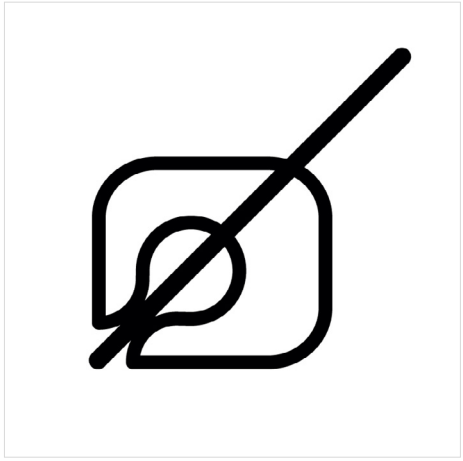
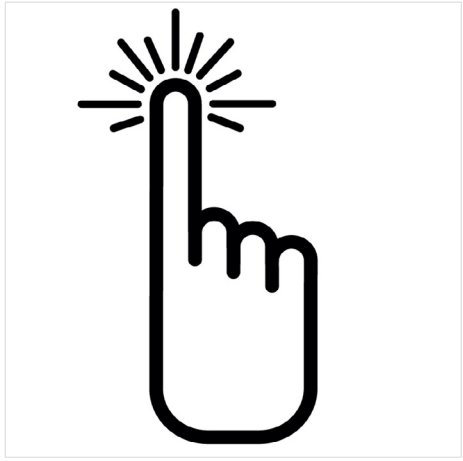


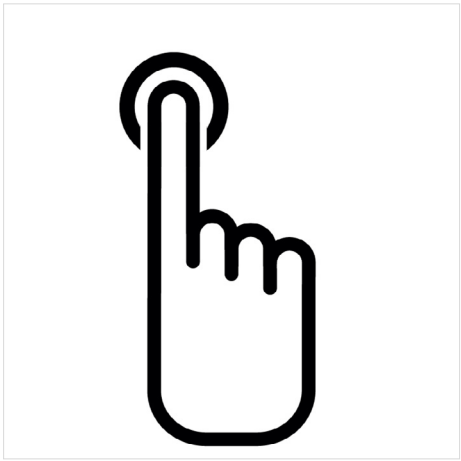
Enlarged view of the symbol for 'Number Ten'. Copy or Print the image for use as signage for public buildings.



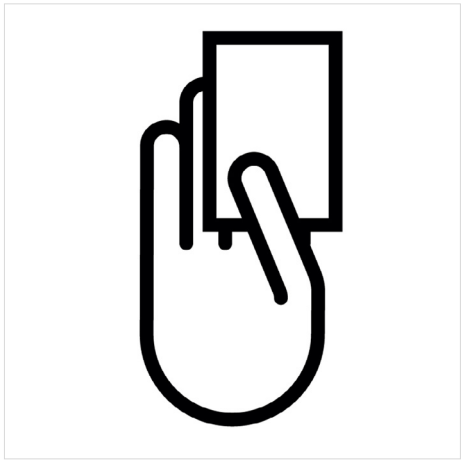
Enlarged view of the symbol for 'Write'. Copy or Print the image for use as signage for public buildings.



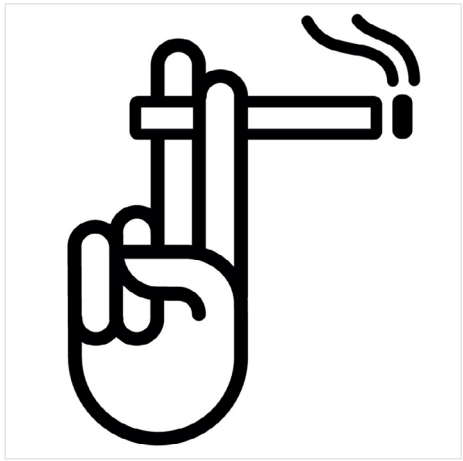
Enlarged view of the symbol for 'Press Switch'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Press Button'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Ticket/Pass'. Copy or Print the image for use as signage for public buildings.



Enlarged view of the symbol for 'Smoking'. Copy or Print the image for use as signage for public buildings.

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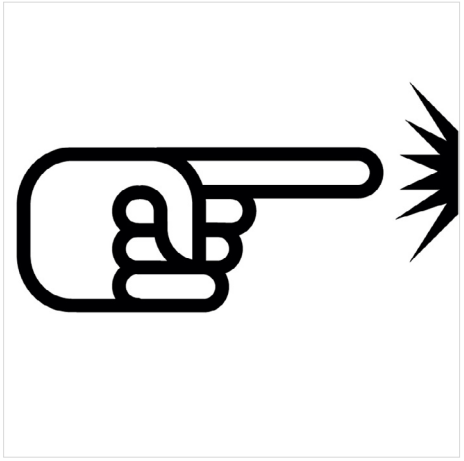

Enlarged view of the symbol for 'Danger don't Press'. Copy or Print the image for use as signage for public buildings.

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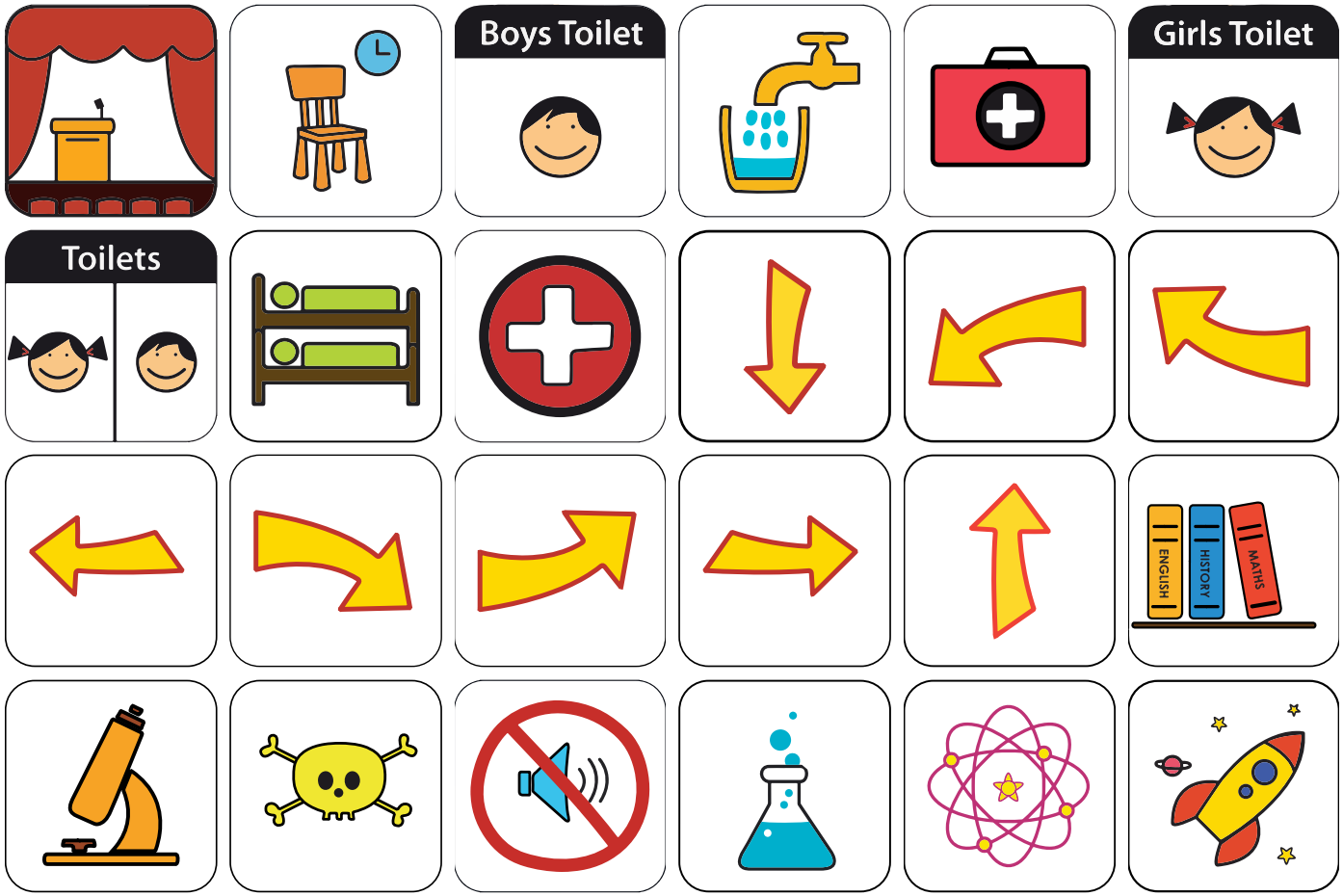
School Signage

Graphic Symbols of School Signage:
_by Anisha Malhotra

The graphic symbols designed for children use in the school environment.

Note: Download signage in EPS format. (Free Use Policy)



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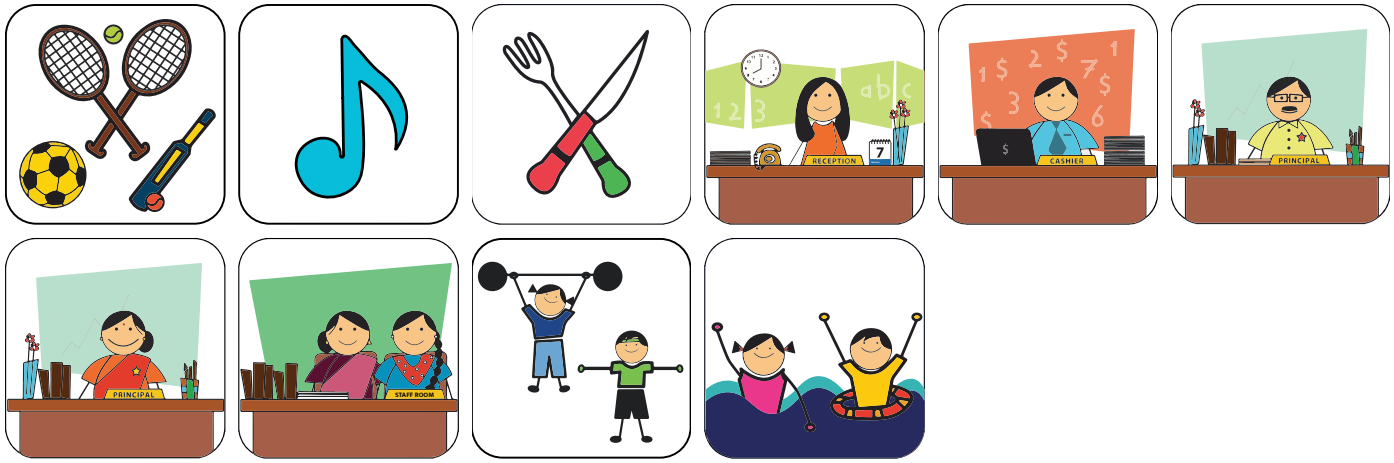

Source:
https://www.dsource.in/course/design-signage/symbol/school-signage

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Note: The graphic symbols are developed as part of a School Signage system for the various facilities in a public building environment.

Enlarged view of the symbol for the Auditorium. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Waiting Room. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Boys Toilet. Copy or Print the image for use as signage for School Signage.

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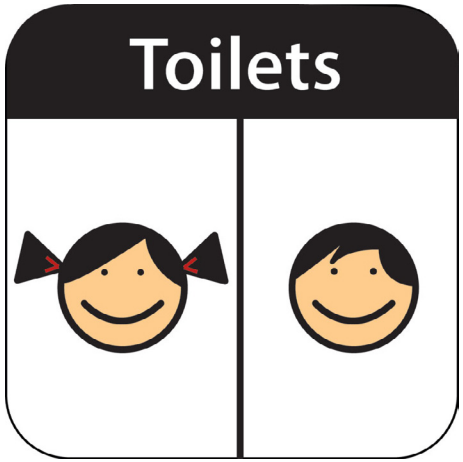
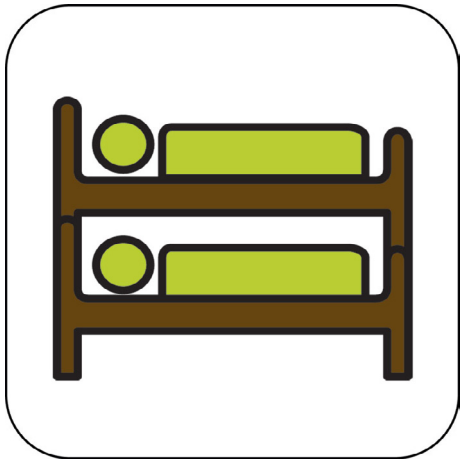
Enlarged view of the symbol for the Drinking-Water. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the First-Aid. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Girls-Toilet. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Toilet. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Hostel. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Medical-Room. Copy or Print the image for use as signage for School Signage.

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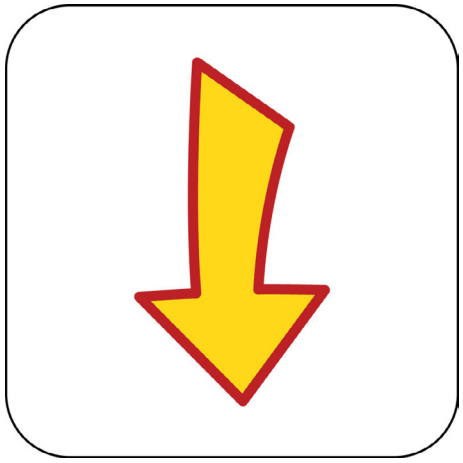
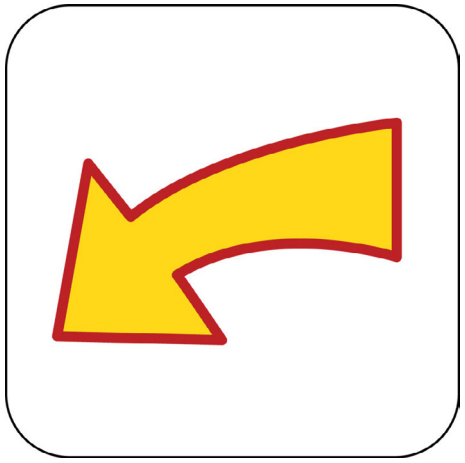
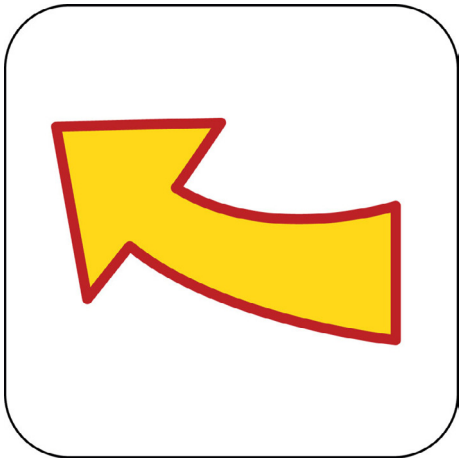


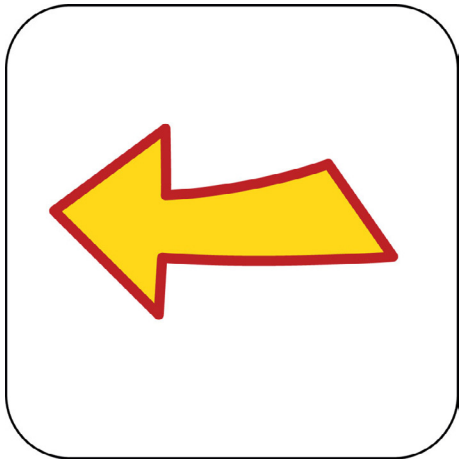
Enlarged view of the symbol for the Direction-Down. Copy or Print the image for use as signage for School Signage.



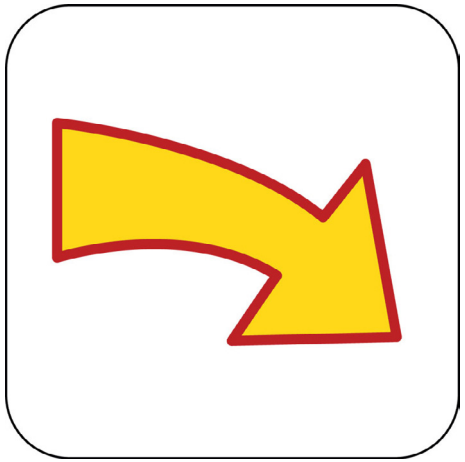
Enlarged view of the symbol for the Direction-LeftDown. Copy or Print the image for use as signage for School Signage.



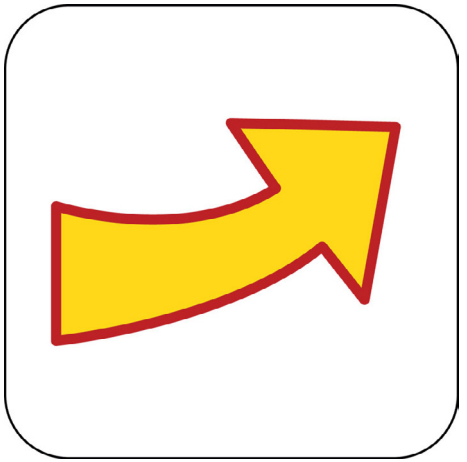
Enlarged view of the symbol for the Direction-LeftUp. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Direction-Left. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Direction-Right Down. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Direction-Right Up. Copy or Print the image for use as signage for School Signage.

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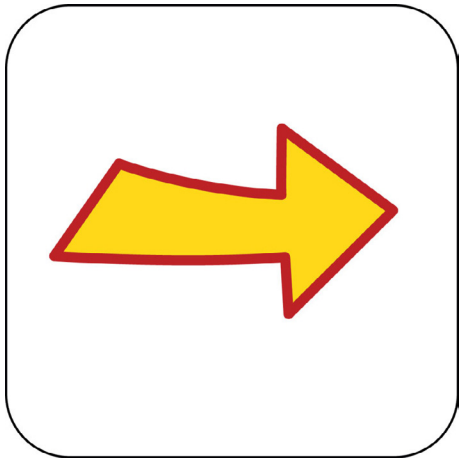
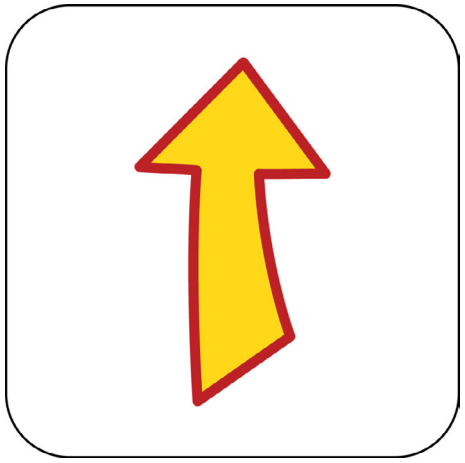


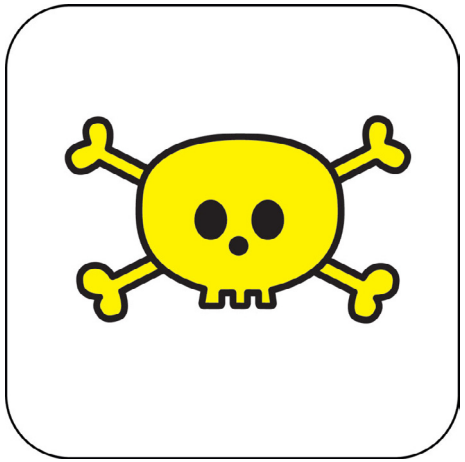
Enlarged view of the symbol for the Direction-Right. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Direction-Up. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Library. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Biology-Lab. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Instructional Danger. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Instructional No-Noise. Copy or Print the image for use as signage for School Signage.

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/symbol/school-signage

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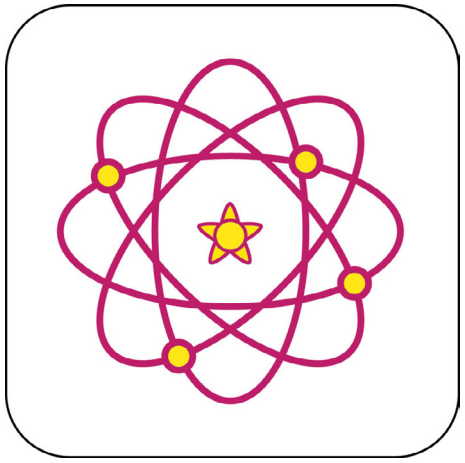
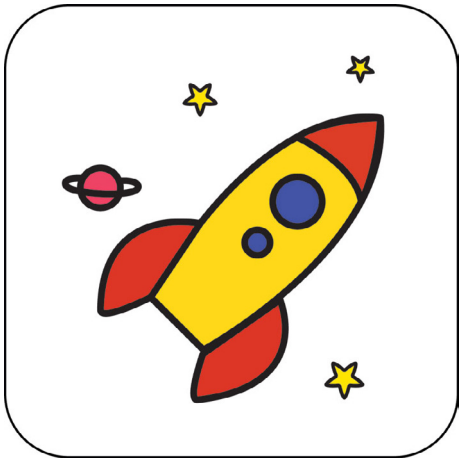
Enlarged view of the symbol for the Chemistry-lab. Copy or Print the image for use as signage for School Signage.



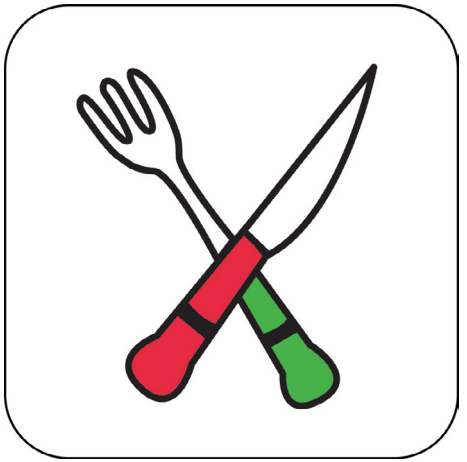
Enlarged view of the symbol for the Physics-lab. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Physics-lab. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Sports-Room. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Music-Room. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Canteen. Copy or Print the image for use as signage for School Signage.

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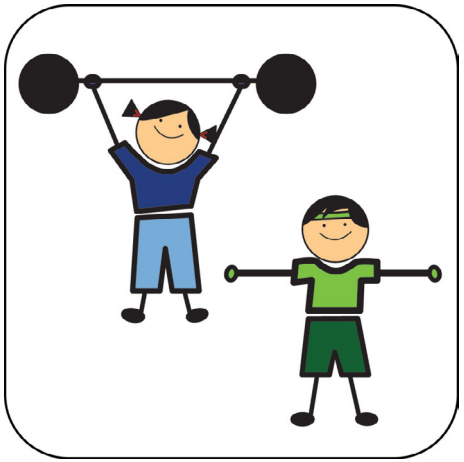
Enlarged view of the symbol for the Reception. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Cashier. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Principal Male. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Principal. Copy or Print the image for use as signage for School Signage.

Enlarged view of the symbol for the Staff-Room. Copy or Print the image for use as signage for School Signage.



Enlarged view of the symbol for the Gym. Copy or Print the image for use as signage for School Signage.

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Enlarged view of the symbol for the Swimming-Pool. Copy or Print the image for use as signage for School Signage.

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Source:
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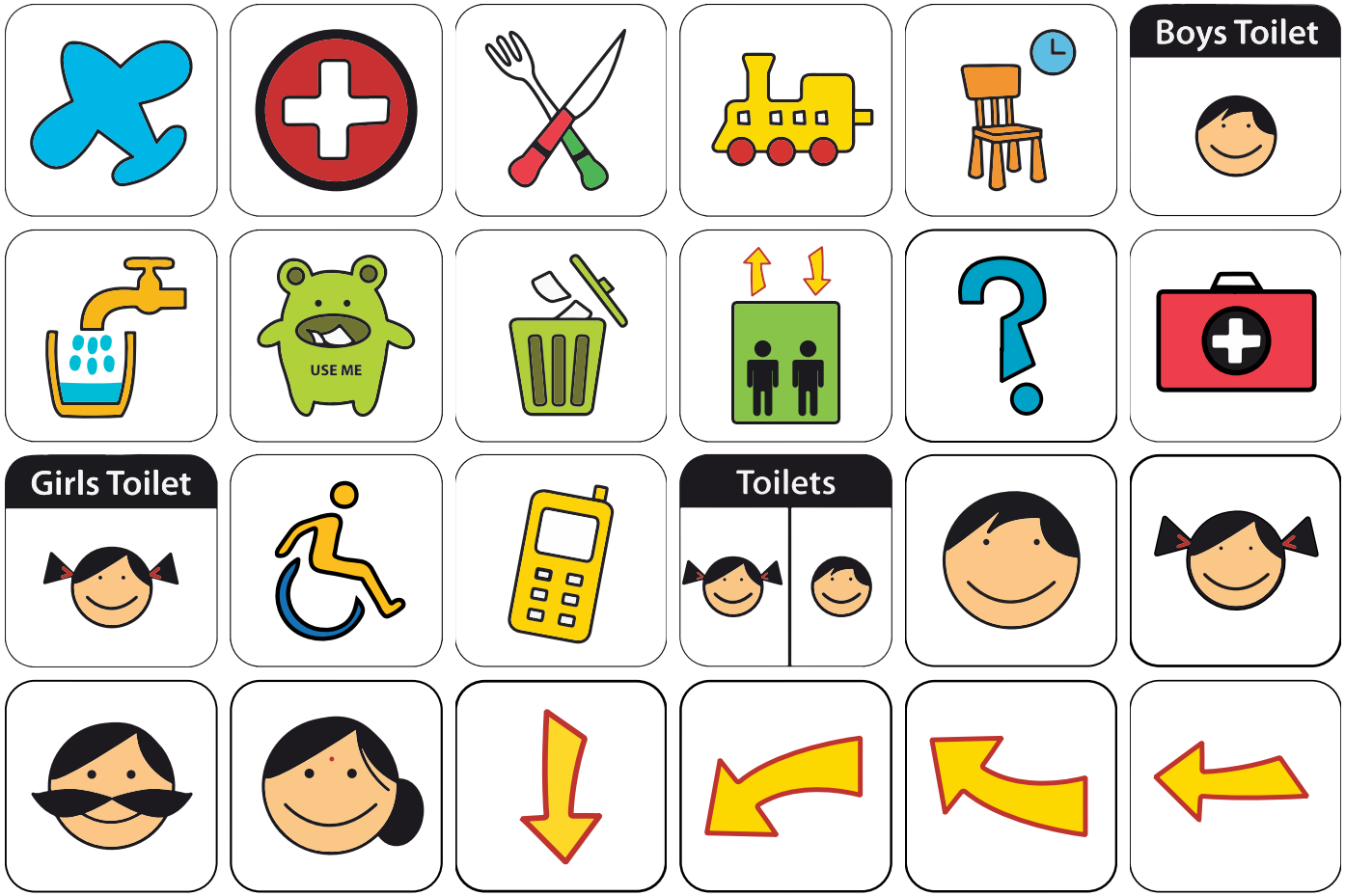
Generic Signage

Graphic Symbols of Generic Signage:
_by Anisha Malhotra

A set of graphic symbols designed for children which can be put at multiple places like railway stations, airport, libraries, hospitals, etc. The set includes instructional, directional, general and place identification signage.

Note: Download signage in EPS format. (Free Use Policy)



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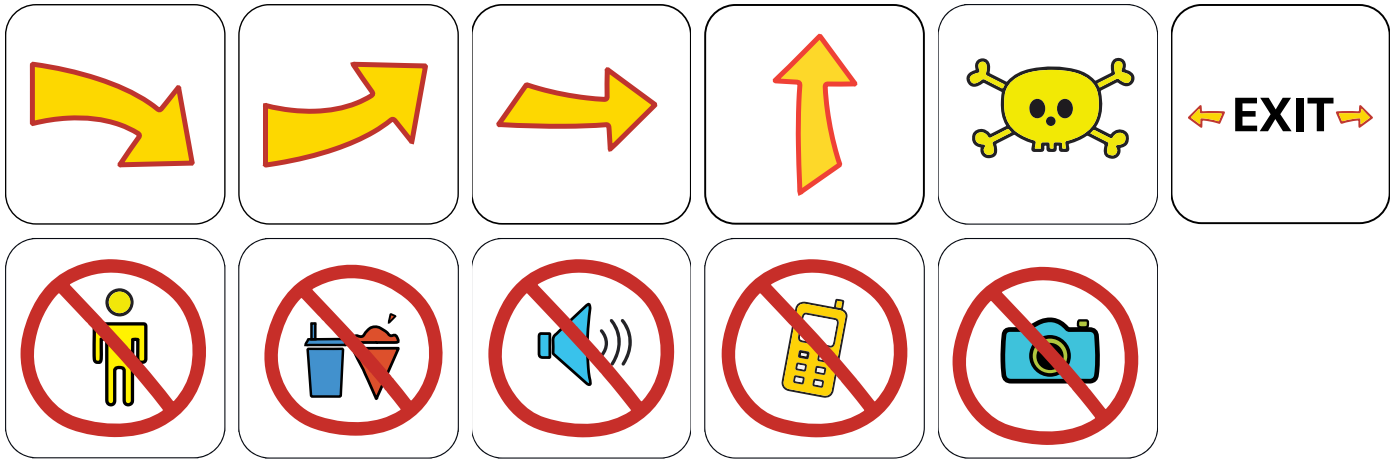

Source:
https://www.dsource.in/course/design-signage/symbol//generic-signage

Note: The graphic symbols are developed as part of a Generic Signage system for the various facilities in a public building environment.

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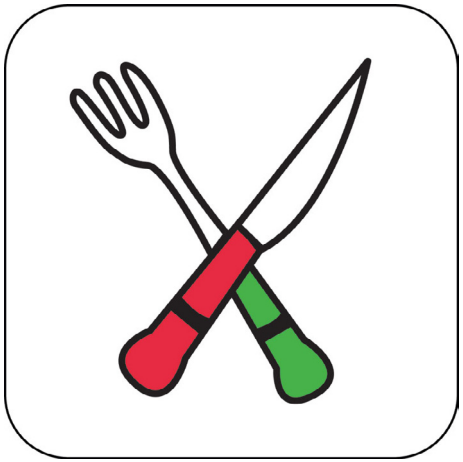
Enlarged view of the symbol for the Airport. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Hospital. Copy or Print the image for use as signage for Generic Signage.



Enlarged view of the symbol for the Hotel. Copy or Print the image for use as signage for Generic Signage.

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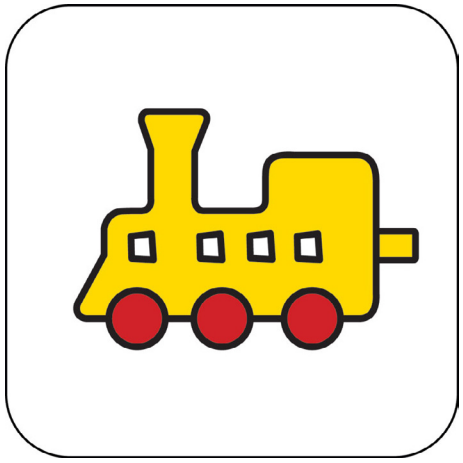

Enlarged view of the symbol for the Railway. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Waiting-Room. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Boys-Toilet. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Drinking-Water. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Dustbin. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Dustbin. Copy or Print the image for use as signage for Generic Signage.

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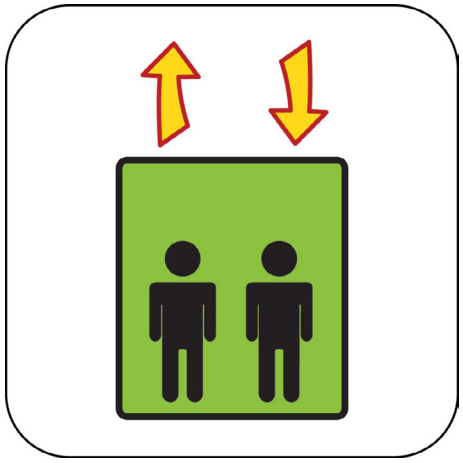

Enlarged view of the symbol for the Elevator. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Enquiry. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the First-Aid. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Girls-Toilet. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Handicapped. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Phone. Copy or Print the image for use as signage for Generic Signage.

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https://www.dsource.in/course/design-signage/symbol//generic-signage

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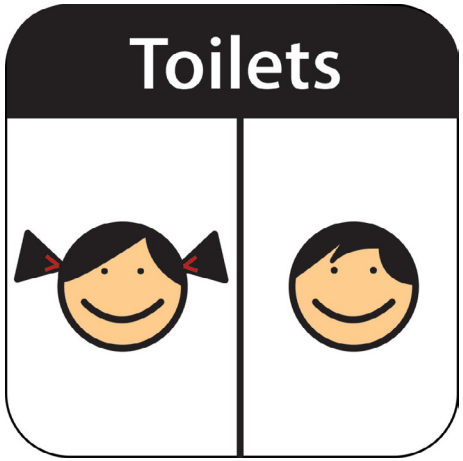
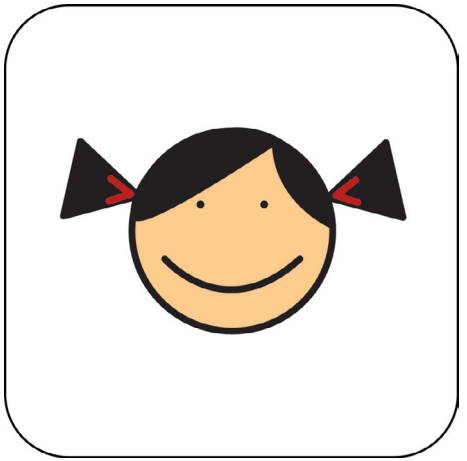


Enlarged view of the symbol for the Toilets. Copy or Print the image for use as signage for Generic Signage.

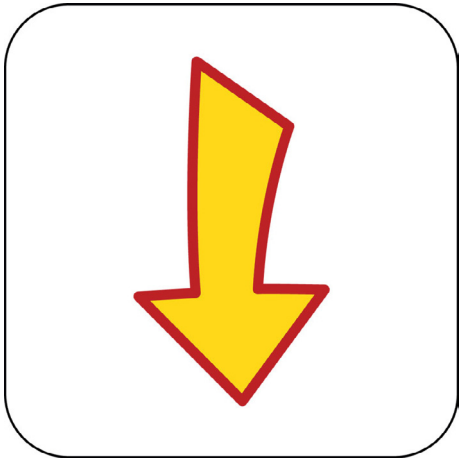
Enlarged view of the symbol for the Boy. Copy or Print the image for use as signage for Generic Signage.



Enlarged view of the symbol for the Girl. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Man. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Woman. Copy or Print the image for use as signage for Generic Signage.



Enlarged view of the symbol for the Direction Down. Copy or Print the image for use as signage for Generic Signage.

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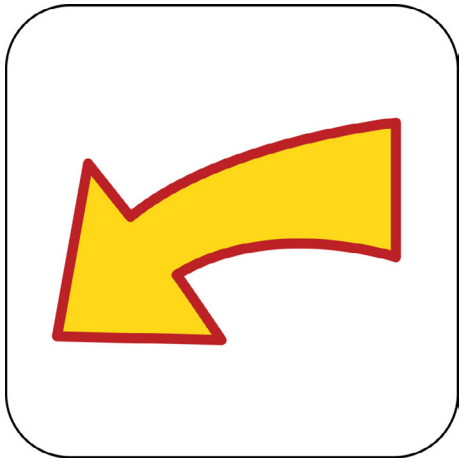
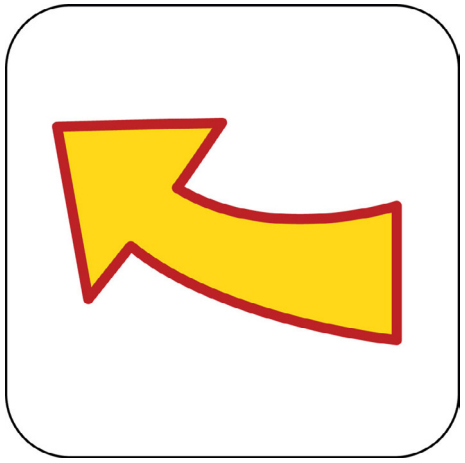
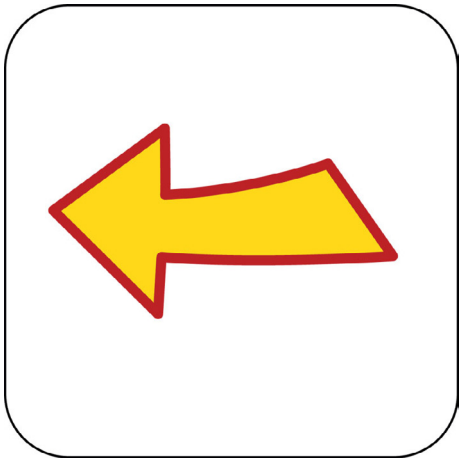


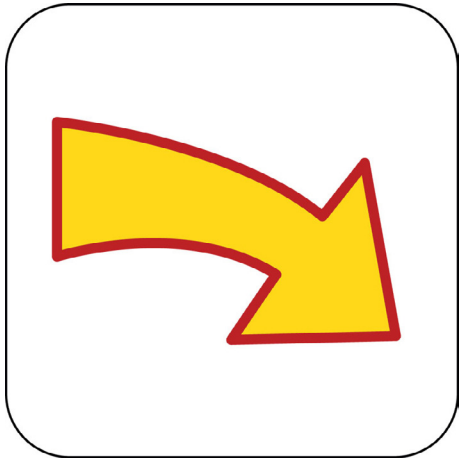
Enlarged view of the symbol for the Direction Left-Down. Copy or Print the image for use as signage for Generic Signage.



Enlarged view of the symbol for the Direction Left-Up. Copy or Print the image for use as signage for Generic Signage.

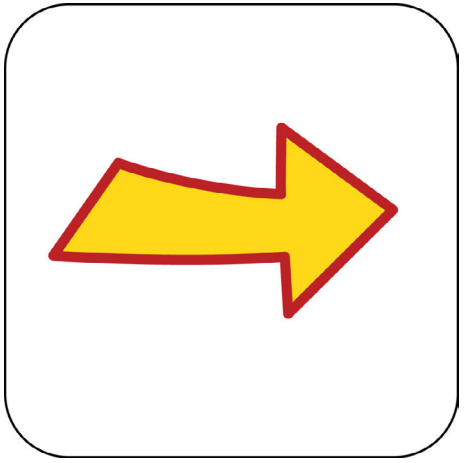


Enlarged view of the symbol for the Direction Left. Copy or Print the image for use as signage for Generic Signage.



Enlarged view of the symbol for the Direction Right-Down. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Direction Right-Up. Copy or Print the image for use as signage for Generic Signage.



Enlarged view of the symbol for the Direction Right. Copy or Print the image for use as signage for Generic Signage.

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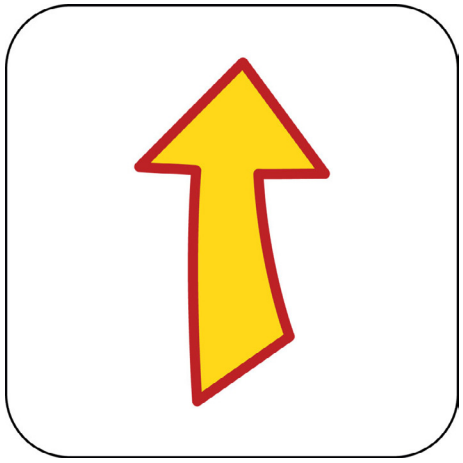
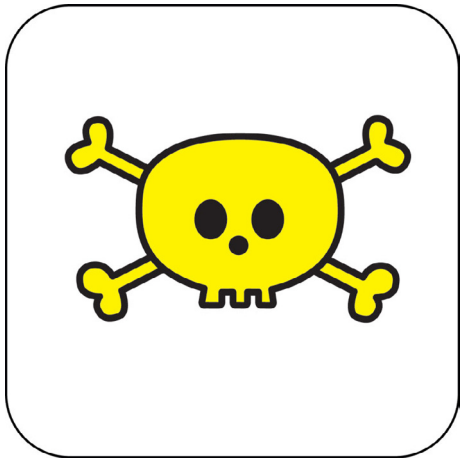


Enlarged view of the symbol for the Direction Up. Copy or Print the image for use as signage for Generic Signage.



Enlarged view of the symbol for the Instructional Danger. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Instructional Exit. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Instructional No-Entry. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Instructional No-Food. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Instructional No-Noise. Copy or Print the image for use as signage for Generic Signage.

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Enlarged view of the symbol for the Instructional No-Phone. Copy or Print the image for use as signage for Generic Signage.

Enlarged view of the symbol for the Instructional No-Photography. Copy or Print the image for use as signage for Generic Signage.

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https://www.dsource.in/course/design-signage/graphic-symbol/free-use-policy

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Free Use Policy

The symbols for Hospitals, Railway/Bus stations and Public building environments were designed at IIT Bombay. The project involved extensive field work and feedback studies with the users. The designs were evaluated and modified during each stage of the design process. Here are documented the finalised designs.

These symbols are in use in hospitals (KEM for example in Mumbai)and other facilities in many places around the world. The design process and the final designs have been published in journals and other design related magazines.

You are welcome to make use of these designs free of charge. To make it convenient for reproduction and printing, the symbols are available for downloading in eps file format.

These copyright free symbols are designed by Ravi Poovaiah, Professor, IDC, IIT Bombay.

You need not ask his permission to use these symbols. However, you are requested to **acknowledge IIT Bombay** whenever or wherever you make use of these symbols.

eps file format version of each of the symbols is provided for you to conveniently copy, add colour, texture, shadow and print the symbols in the resolution that you want.

Encapsulated PostScript (EPS) is a standard file format used for importing and exporting PostScript files.

This versatile file format can be opened using any of these popular drawing or graphic packages - Adobe Illustrator, Adobe Photoshop, Macromind Freehand, and Corel Draw.

Design Course

Design of Signage

Different Applications of Signage System

by
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IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/technology

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3. Theory Paper
4. Case Studies
5. Graphic Symbols
6. Technology
   6a. Introduction
   6b. Material Specifications
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Technology

Specifications of materials commonly used in Signage systems:
Details of material specifications of signage's for use in different environmental conditions are given in below sections.

References include the proper treatment for materials like FRP, MS, Aluminium, GI Sheets, Plastics, Vinyls, etc.

Introduction

Material Specifications

Design Course

Design of Signage

Different Applications of Signage System

by
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IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/technology/introduction

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Introduction

Specifications of materials commonly used in Signage Systems:
- Acrylic Sheets
- Aluminium Composite Material Sheets
- Aluminium Components
- Overall Surface Quality and Finish
- Overlaminate Sheets
- Fibreglass Reinforced Polyester
- Nuts and Bolts
- MS for structure
- MS Sheets for outdoors
- Polycarbonate Sheets
- Rubber Beading
- Vinyl Sheets

For details check: Material Specifications

Please Note:
The specifications and processes mentioned above are a suggestion for proper treatment of materials used in Signage's. They in no way indicate absolute figures and also there may be other ways of achieving the same.

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Source:
https://www.dsource.in/course/design-signage/technology/material-specifications

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Material Specifications

Specifications of materials commonly used in Signage Systems.

Material and Process Specifications:

• **Acrylic Sheets:**
Signage's need acrylic sheets that are white in colour and translucent so that this could be used for backlighting. It is suggested to use sheets of thickness 2 to 3mm for this purpose. It is essential that these sheets are UV stabilized - especially if they are used outdoors.

The Impact modified acrylic sheets have increased impact strength with no substantial loss of rigidity, and have better light transmission and weathering performance over the acrylic sheets.

Hot Forming:
The sheets can also be Vacuum formed into different forms using a mould.

Specifications:
Tensile strength: 62 MPa
Water absorption: 0.36 %
Light transmission: ca 92%

Suggested manufacturer: ICI Acrylics

• **Aluminium Composite Material Sheets:**
Aluminum Composite Material has two coil coated aluminum sheets on either side bonded to a thermoplastic inner material. This is available in a wide variety of finishes and colors.

The main advantages of using this material for signage's is that you can get metallic finishes, its durable and maintenance free and easy to fabricate.

Specifications:
Suggested manufacturers: Di Bond and Aluco Bond

• **Aluminium Components:**
Fabrication:
- Cleaned and straightened

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/technology/material-specifications

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- Cut to size on shearing m/c
- Bent using guides and fixtures on bending press (only)
- All screw holes drilled

Treatment: Cleaned

Finish:
- Stoving painting withe poxy based paints (baking in oven). or
- Powder coating using epoxy based powders.

• **Overall Surface Quality and Finish:**

Surface Quality and Finish for all signage's:
To maintain the quality of the signage the following points may be considered:

- No screws, nuts, bolts, welding marks, cutting marks, edge of the MS sections should be prominently visible from the outside. All details should be worked out from the inside.

- It's a good option to provide grooves to have the fixing details embedded so that they are not prominently visible from outside. Place visible hinges, screws inside these grooves. If you do not want the grooves to be visible a beading could be fixed to cover it.

- Do not use putting and patching up to cover up misalignments in the panel sizes. Make use of jigs, fixtures and guides while fabricating the parts so that all of them match and align properly.

- Do not use hand painting to finish the surface. The paint should be sprayed in the factory in proper painting booths and not at site. This way you can maintain the required finish (glossy, matt, shiny or dead matt) constantly all over the signage.

- Do not directly paint the MS components - that are prone to rusting. Mild Steel (MS) parts have to be properly treated according to procedure and then only the final coat of finish should be applied.

• **Over-laminate Sheets:**
Vinyl signage's can be protected with a transparent and clear, non-reflective, matt UV guard Cast over-laminate film. This will increase the life of the Vinyl stickers as well as offer additional protection from the weather.

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Specifications:
- Construction: Polyvinyl Fluoride
- Thickness: 1.9 mil (with adhesive)
- Adhesive thickness: 0.9-1mil
- PVF thickness: 1mil
- Adhesive: PSA acrylic
- Film Cover: Clear
- Adhesive colour: Clear
- Liner: Poly-coated paper
- Dimension Stability: .5%
- Suggested manufacturer:
- Tedlar 7001 manufactured by DuPont,
- Gerber UVGuard by Arrow coated Products,
- 8910 by 3M India,
- DOL 1000 by Avery Dennison.

• **Fibreglass Reinforced Polyester:**
Glass Reinforced Polyester (GRP) is commonly known as fibreglass. Hand laid process is the simplest form.

In this process chopped glass fibre strand or mat is impregnated with Polyester resin. The application of several layers results in a laminate the thickness of which can be controlled (common thickness between 2mm-3mm). Hand lay process is carried out at room temperature and allows the use of relatively inexpensive mould made out of wood, plaster or GRP. This process is done on the negative mould so that a positive can be taken out.

Process:
- A release agent (wax or polyvinyl alcohol) is applied to the clean mould surface to prevent the laminate from sticking.

- Two coats of UV stabilized gel coat with pigment and along with catalyst and accelerator are applied to give the part its colour and to achieve the desired surface finish. This protective layer thickness should be 0.3mm ± 10% and it is normally given a drying time of between 15 to 30 mins. Depending on the room temperature, humidity and other conditions.

- A coat of UV stabilized Isophthalic Polyester resin along with pigments is applied. One layer of surfacing mat is applied wherever the surface has curves or bends. Once it has gelled to the gel coat another layer of UV stabilized Isophthalic Polyester resin is applied.

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- Two layers of fibre glass chopped strand mat in criss cross directions are laid in position. Each mat layer is laid in different directions to maximize strength. A brush or roller is used to remove air bubbles and to make sure the mats are saturated in resin. A drying time of between 4-6 hours is given to this. Use of fillers in fabricating gel coat/laminates is strictly disallowed. Similarly, no additional monomer such as styrene should be added in the resin.

- A coat of UV stabilized Isophthalic Polyester resin is applied and it is left for curing and the surplus fibre and resin at the edges are trimmed away. Curing time can be between 8 to 20 hours.

- After release from the mould, there should not be any blistering or cracking on the surface.

- The finished FRP laminate should have 27%-30% glass loading by weight. This will usually correspond to 1 Kg fibre glass mat: 2Kg resin. Approved Polyurethene painting system on the final surface is also to be applied.

Materials and quantities:
- Fibreglass chopped strand mat (min. density 450gm per sq m) and surfacing mat (30 gsm) are to be used.

- Only UV stabilized Isophthalic polyester resin (UV stabilizer content 0.6%by weight) should be used.

- Gel coat is UV stabilized Isophthalic resin with catalyst methyl Ethyl ketone Peroxide (min 3% sol mixed in the ratio of 2% by weight) with accelerator Cobalt octate(min 3% sol mixed in the ratio of 2% by weight). Pigment (mixing ratio 20% by weight) also needs to be added.

- Manufacturers UV Stabilized Isophthalic Polyester Resin, catalyst Methyl Ethyl Ketone Peroxide, accelerator Cobalt Octoate:
  . M/s Bakelite Hylam Pvt. Ltd.,
  . M/s Network Polymers Pvt. Ltd.,
  . M/s Sunteck Fibre Pvt. Ltd.

- Surfacing mat is in nominal thickness of 0.05cm supplied usually in 1m width rolls of 250m.
  Manufacturers:
  . M/s FGP Ltd.,
  . M/s Owens Corning
  . M/s UP Twiga

- Fibreglass chopped strand mat of density 450 gsm. Emulsion bonded:
  . M/s FGP(450E), M/s Owens Corning(M705), M/s UP Twiga

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. Powder bonded: M/s FGP(450P), M/s Owens Corning(M723), M/s UP Twiga.

- Pigments for FRP: M/s Kerox Ltd., Bangalore.

Warning:
If FRP is not properly UV stabilized, then it will develop cracks after a period of 2-3 years.

• Nuts and Bolts:
All Screws, nuts and bolts that are exposed to outside preferably should be Stainless Steel Fasteners that are Cold Forged. Hexagonal Bolts and Nuts (IS 1364-1983) can be used.

Process:
The nut should be welded to the structure and the bolt inserted from outside.

Suggested Party: M/s Kundan Industries Ltd

Note:
Use of hot dip zinc galvanized MS nuts and bolts are recommended for fixing the structure on to the concrete.

• **MS used for Structure:**
Fabrication:
- Cleaned and Straightened
- Welded and or bolted together as per relevant drawing and specification
- All screw holes tapped

Treatment:
- Sand Blasting or wire brushing
- Either cold dip phosphating or should be Zinc Galvanized as per IS: 2629-1985 or clean with Metal-prep -25
- Primer Coating (first coat)

Final Finish:
Primer Coated. (Second Coat)

• **Mild Steel Components:**
MS if used on the outside surface:

Fabrication:

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- Cleaned and Straightened
- Cut to size on shearing m/c
- Bent using guides and fixtures on bending press (only)
- All screw holes drilled

Treatment:
- Alkaline degreasing
- Water bath
- HCL acid rerusting
- Water bath
- Water bath
- Phosphating
- Water bath
- Ceiling for crystallization

Finish:
IOC beige colour
- Stoving painting with epoxy based paints (baking in oven) or
- Powder coating using epoxy based powders

Warning:
If the above treatment is not done properly then the MS components will start rusting in humid climates after a period of one year.

• **Polycarbonate Sheets:**
Polycarbonate is a polymer that is produced as a resin and marketed by GE Plastics under the trade name 'Lexan'. Lexon polycarbonate is available in sheet form. The material is very strong and has tremendous impact resistance and also acts as fire retardant.

Signage's need polycarbonate sheets, which are white in colour and translucent so that this could be used for backlighting. It is suggested to use sheets of thickness 3mm for this purpose. It is essential that these sheets are UV stabilized - especially if they are used outdoors.

Cold Forming:
The sheets can be cold formed and bent using the normal sheet bending equipment. Experience in this is essential; otherwise the sheets will get bent in odd directions.

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Hot Forming:
The sheets can also be Vacuum formed into different forms using a mould. Experience in this is essential, and it is not as easy as vacuum forming acrylic sheets.

Specifications:
- Lexan S - 305 sheets,
- suggested manufacturer: GE Plastics
- Thickness: 2mm, 3mm, 5mm
- UV Stabilized
- Transparency: 32-35%

• **Rubber Beading:**
Rubber Beading is essential for fixing the polycarbonate sheet to the FRP cladding, to prevent water leakages, etc. made of UV stabilized EPDM rubber with min. 3 years outdoors life should have only carbon constituents with no mineral filling.

Specifications:
- Hardness (shore A): 70 + or - 5
- Specific Gravity: 1.2
- Tensile strength: 90-100 kg per sq cm
- Elongation min: 300%
- Ash content: 10% max
- Suggested Party: M/s Lion Rubber Industries

• **Vinyl Sheets:**
Self adhesive vinyls are sheets of pre-coloured adhesive vinyl's for pasting on top of other materials like FRP, Polycarbonate etc. The pre-coloured sheets come in many of the pantone colour ranges.

Text and graphics on pre coloured vinyl sheets can be cut using a drafting cutter connected to a computer that can generate these fonts. The text and graphics can also be screen printed using UV stabilized inks on a clear transparent vinyl.

Vinyl's and printing inks are made by many suppliers and the prices can vary drastically depending on their quality. It is essential to have the following specifications so that quality can be maintained.

Specifications for Vinyl:
- Film: Premium quality Cast Vinyl film

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- Film thickness: 65 - 70 microns without adhesive and 100 microns with adhesive
- Life: make sure it comes with a guarantee of colour stability outdoors for atleast 4 years

Suggested manufacturers:
Avery Dennison or 3M-India

Specifications for the printing inks:
UV stabilized printing inks with an outdoor life of atleast 4 years

suggested manufacturer:
3M-India
Sericol India Pvt. Ltd.

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Write Up

Visual Identity

Identity of a Product

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Visual Identity

The corporate search for visual identity:
by Dr. Ajanta Sen

Writings on issues connected with corporate Identity programmes adopted by many organisations and the relevance of having design initiatives to make this happen.

Introduction

Corporate image-building exercises are not new to the Indian industry. However, the seriousness with which it is practised in the West has a great deal to do with their open markets and the ensuing competition - leaving the corporate world to have to deal with the usual tides of mergers, strategic alliances and such. Under the circumstances, corporate image design could begin to work almost like a therapy.

What is a corporate identity system?

It is like the calling card of a company that simultaneously seeks to convey two critical facets of its identity - one, a clear sense of purpose for the corporation and two, a sense of belonging that it enjoys both amongst its people within (the corporation) as well as outside of it. In the long run, a corporate image building exercise is meant to stem the hidden costs of 'impersonality' that usually sets into an organisation that is too complacent about itself. Contrary to popular perceptions, corporate identity systems cannot be conveyed merely through slogans or a logo or its annual report. On the other hand, it is a composite of the following: (1) the products that the company makes or sells (or both); (2) the building(s) in which the company's activities are centred; (3)the company's communication material ranging from its advertising to its instruction manuals; and of course, (4) the packaging for/of its products. Since all these have a visible and a tangible quality to them, they can all be subject to the design process. Where, in contrast, there are the intangible and yet equally determining elements of corporate identity, such as the behaviour of the company towards its people within as well as towards its clients outside, that cannot be subject to a design process. These are, in stead, usually shaped by Human Resources Development (HRD) specialists. However, in any sound corporate identity strategy, the design must be such as to facilitate rather than be isolated from the company's HRD interests.

Market Imperatives:

There are the usual market imperatives that make it axiomatic to undertake a corporate design programme. Increasingly for example, are the pressures of worldwide competition on the one hand, buttressed by government regulations on the other. And which are compounded further by the progressively strengthening lobbies

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of consumer rights, investor awareness and employee morale - all vying for the corporation's attention. However, what interests us here is to examine how axiomatic is industrial design as an input in making such corporate image-building exercises successful. Also throwing open the question of whether industrial design has the cutting edge to justify such investments. It would appear that historically, the gateway to corporate designing initiatives has a direct relationship with the prevailing level of industry-designer liaisoning/interfacing. What, therefore, is the point at which the industry feels compelled to call in the designer? It might be of relevance to trace the corporate search for visual identity in terms of some of the well known corporate image-building exercises world wide.

Industry and the Designer:

The liaisoning between the industry and the designer has had an early precedent in Europe. There is the example of the commission that the firm Tropon gave Van de Velde in the 1890's which included an entire line up of design-needs - from the poster for the given product to its packaging and its prospectus. Then there was the commissioning given to Peter Behrens to design for the Allgemeine Elektrizitatsgesellschaft (AEG), everything from the note paper heading to the building itself - an early example of complete design co-ordination. And yet another one with Frank Pick's series of design elements for the London Underground Railways in 1923 that gave the amalgamated transport system of that metropolis a co-ordinated pattern. Yet another early example of such industry-designer link, with an effort towards co-ordinating design elements across products for a single company, was Olivetti. Olivetti had already paved the way for design co-ordination through the efforts of its first advertising manager (in 1928), and who was later to become the company's president - Adriano Olivetti. Under his aegis, Marcello Nizzoli not only provided designs for posters but for Olivetti typewriters. This remained in addition to the other distinguished artists/designers such as Bruno Munari and Giovanni Pintori employed by the company.

It is often assumed that corporate design's evolved role in the West is tied up with its state of industrialisation. Which could be true. But equally, the successes and failures of these companies could hold some lessons for others heading for similar scenarios. It would be interesting to understand the collective thrust/ collective culture behind corporate design commissionings.

Design Intiatives:

When Celanese Corporation, a diversified industrial group with Devoe Paint as one of its products, had embarked upon its corporate design programme, its post-War chairman Harold Blancke had slated/envisaged the programme to be one of its "most effective tools for competing in the world of business and industrial communications." This was at a time when the company was grappling to emerge from rough financial patches into a strong growing concern under Blancke's chairmanship. The impression that Celanese was no more just a manufacturer

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of fibres but a major chemical company needed change. Once again, it was Saul Bass & Associates who would come up with the strong curvilinear "C" that has come to be so widely acclaimed for making it representative of both heavy industry as well as of high fashion - the two principal business interests of the Celanese group. Bass was clear that Celanese Corporation's synthetic fibres for women's wear and all the accompanying high style came from the company's "industrial 'smokestack' area with all its chemical plants and refineries." For him, the challenge lay in the "virtually irreconcilable nature of the contradictory visual requirements of the (design) problem." However, at the end and much to Bass' credit, design became the most important catalyst for being able to bridge the notion of paint with that of fibres. This was done by using visual clues that would establishing a connection through the shared lowest common denominators, viz., common materials, processes and research for the two product groups. Part of the global strategy for this billion dollar corporation would arrive from design inputs that enabled it to form a unified and expressive visual identity.

Aspects of Visual Identity:

One of the main features of corporate design is its visual identity. It is a device with which one visualises a corporation and its product(s) or service(s). Like the way Procter and Gamble's candles during the mid-nineteenth century had become distinct in their shipments from those manufactured by other companies. Just because some dock workers had decided to brand P&G's crates with a star. And yet, this single visual feature had landed the company with such distinction almost as if in affirmation of its credibility as a quality conscious set up, that the company actually ended up taking a clue out of this success to refine the star as a tool to market all its other products.

While the star on P&G's products had connoted quality, there is the other well known instance of Otto Preminger's movie of the fifties 'The Man with the Golden Arm,' whose symbol of a fragmented arm designed by Saul Bass, had come to connote the very notion of success for Hollywood. And this at the height of television's assault on the big screen. As a corporate identity for the movie's campaign promotion, the symbol of the hand had become so well known that when the film first opened on Broadway, the only element to appear as a form of its announcement was the arm in blazing lights on the marquee along Times Square - there were to be no titles, no copy - just the symbol which had seemed adequate enough to cause the necessary advertising impact. But most importantly as a business proposition, the value of the symbol had turned out to be at least a million dollars extra in ticket sales, in the estimation of Preminger its director.

Visual identity in a rather compelling sense, therefore, is like a calling card for its company. And in more ways than one, it continues to represent "a fast, persuasive, high-impact element of communication," where one of its most important functions remains the creation of strong consumer recognition and awareness. As Bereswill, a senior communications executive with experience in design and implementation of strategic communications states: "history has shown that once an organisation has committed itself to producing quality products and making the public aware of its brand items, consumers tend to return to that same brand again and again."

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Identity of a Product

The corporate search for visual identity
by Prof Ravi Poovaiah

Writings on issues connected with Visual Identity.

What's so red about the post-office red? The identity of a product in public space:

This happened near Mumbai's World Trade Centre located in its savvy Cuffe Parade neighborhood. Here, while waiting for a friend, I saw a middle-aged lady, probably new to the city, trying to insert a letter into a telephone junction box. This box had been installed right next to the footpath. I also noticed that she kept looking for a slot to insert her letter. Obviously, she had made a mistake in identification, mistaking the telephone junction box for a post box.

For all of us who are in some way or the other involved with different aspects of 'Communication Design', it might be helpful to understand the root of the confusion that I happened to spot, and why such confusions happen to prevail in a widespread manner across India.

If we were to compare the visual features of these two products, it would be apparent. The post boxes are painted red in colour - a tradition that has been adhered to since the British times. (as a matter of fact, the shade of red is even called the 'post office red'). The shape and form of the post boxes varies. The most identifiable being the circular one with a sort of cap on top. Then, there is the variation of a box that sits on a pole, which is also quite unique in its identity. And, in cities or places where one expects a large mail, our postal service has installed a large rectangular box with two slots for the letters.

On the other hand, the junction box used by the telephone services is also red in colour and is rectangular in shape.. This red colour is most probably chosen to denote danger. The flat surface it offers unfortunately becomes a convenient place to stick posters and notices. Consequently, the only message that ends up being displayed on this product is 'stick no posters'. So if we were to compare the visual product qualities of these two products, they would seem to bear a similarity of colour and similarity of form in terms of size and shape. And since both are located on the footpath, that too very clearly in the public domain, there could be enough case for mistaking one for the other. And, that is probably what happened to the lady.

It follows therefore, that it is quite important for a product that is part of the public environment to be able to communicate the right message. The product or artifact should actually be able to say 'I am a post box. Please come and post your letters here' or 'I am a telephone junction box. Please don't take any notice me. I just happen

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to be here'. This centres around the question of allowing a product to express its identity. The product should clearly be identifiable in terms of its function. How does one achieve this? To begin with, the basic elements of an identity programme come to mind. First, having the name of the product written in text and displayed prominently, such that it gets noticed. Second, using graphics to help in identifying the product. Third, application of an appropriate colour or a combination of colours for easy association. And, fourth, a standardised typeface and layout to help in making these products seem part of the same family. Ideally, the product should be identifiable from a distance - as well as from all the sides. Or looked at from another perspective, it should be important to see how the product can be differentiated from other products in the given environment. So, carrying out a survey of similar products could help in making your own product unique and identifiable.

The above mentioned factors are all part of the function of how appropriately one uses communications design. We all know that there are many creative ways to achieve this. Thinking aloud on an optimistic note, both products could have had their names, maybe in more than one language, written bold on them. Both could have had a graphic or a symbol for easy identification, especially in the context of our multilingual society. The colour on the products could have been inviting for the postbox and subtle for the junction box. Using text, again multilingual, could have informed of further details. And, to express these intentions of the product, one could have made use of modern signage materials to wrap its skin into speaking the right messages. Just a pointer to make life easier on the public lane.

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Resources

Industries

Institutions

Miscellaneous

Publications

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Industries

Signage Design Firms

Signage Manufacturing Industries

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Signage Design Firms

India:

Industrial Design Centre, IIT Bombay
http://www.idc.iitb.ac.in
IDC at IIT Bombay has its expertise in designing user experience driven Corporate Vision and Strategy programme along with Retail and Signage design for company's such as Indian Oil Corporation, Bharat Petroleum and many others - based in **Mumbai**

National Institute of Design
http://www.nid.edu
Through its Design Consultancy Services, NID undertakes consultancy projects in areas of Industrial Design, Communication Design, etc. - based in **Ahemedabad**

Composite Technologies
http://www.compositechnologies.com/
Composite Technologies provides creative product solutions from concept generation to implementation and beyond - product development, testing prototypes, manufacturing and after sales service - based in **Bangalore**

Design Core
http://www.designcoreindia.com/
Design Laboratory providing Signage Design and graphics based in Bangalore - with expertise on other application of Visual Communication.

Design@RJB-X
http://www.rjbx.firm.in
Design at Ratan J Batlibaoi provides services to building Company's persona, Visual Identity programmes, Office interiors, Sales friendly furniture, Facility sigange, etc.- based in **Mumbai**

Soham
http://www.sohum-india.com/
Sohum specialised in display systems. Also offers signage products - based in **Mumbai**

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/resources/industries/signage-design-firms

1. Introduction
2. Design Process
3. Theory Paper
4. Case Studies
5. Graphic Symbols
6. Technology
7. Write Up
8. Resources
   8a. Industries
      8a.1. Signage Design Firms
      8a.2. Signage Manufacturing Industries
   8b. Institutions
   8c, 8d
9. Design Tools
10. Contact Details

Elephant Design Private Limited
http://www.elephantdesign.com
Design and create experiences that enhance the value of brand - based in **Poona**

The Leaf Design
http://www.theleafdesign.com
Leaf design provides graphic solutions for branding and communicating complex information clearly and effectively. - based in **Mumbai**

Studio Print Art
http://www.studioprintart.com
Converting Imagination to Image Graphics - based in **Kolkata** has both fabrication and printing facilities under one roof.

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Source:
https://www.dsource.in/course/design-signage/resources/industries/signage-manufacturing-industries

1. Introduction
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5. Graphic Symbols
6. Technology
7. Write Up
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   8a. Industries
      8a.1. Signage Design Firms
      8a.2. Signage Manufacturing Industries
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Signage Manufacturing Industries

India:
Signage Fabricators:
Addisplay Equipment Pvt. Ltd.
http://www.addisplay-in.com
290 Udyog Vihar, Phase 11, **Gurgaon** - 122016 India

Auto Graphics
http://www.agdpl.com/
Auto Graphics is one of the largest in India specislizes in screen printing and digital prints used as shop signage or as outdoor displays - based in **Bangalore**

Autoramaa
http://www.pdrworld.com/
Autoramaa offers signage products to include Illuminated trivision and fibre optic signs.

Classic Stripes
http://www.classicstripes.com
164, Senapati Bapat Marg Matunga (W) **Mumbai** 40016 India

Composite Technologies
http://www.compositechnologies.com/
Composite Technologies provides creative product solutions from concept generation to implementation and beyond - product development, testing prototypes, manufacturing and after sales service.

Design Core
http://www.designcoreindia.com/
Design Core is a leading signage and exhibit design firm, manufacturing and providing trade show support services. It has tied up with Nimlok International, UK, for marketing and manufacturing world class Exhibit Systems in India.

Soham
http://www.sohum-india.com/
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      8a.1. Signage Design Firms
      8a.2. Signage Manufacturing Industries
   8b. Institutions
   8c, 8d
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10. Contact Details

Studio Print Art
http://www.studioprintart.com
Converting Imagination to Image Graphics - based in Kolkata has both fabrication and printing facilities under ine roof.

Signage Material Suppliers:
Apsom Ifotex Ltd.
http://www.apsominfotex.com
(Roland Dg Japan) 32 Kuber Complex New Link Road, Andheri (W) Mumbai 400053 India

Arrow Coated Products Ltd.
http://www.arrowcoated.com
159 Mittal Ind .Estate Sanjay Building No . 5-B Marol Naka Andheri- Kurla Road, Andheri (E) Mumbai India

Automove Industries
http://www.leddisplaysigns.com
306, Allied Industries Est, Off M M C Rd, Mahim (w) , India Mubai 400016

Biopac India Corporation Limited
http://www.biopacindia.com
Modern Pints House, C-15, Dalia Industrial Plot. Off New Link Road, Andheri(W) Mumbai

Colorat
http://www.colorartworld.com
316 idyogmandir 1, Bhagogikeer Marg, Mahim, Mumbai 400016 India www.colorartworld.com

Creative Images 59/A
http://www.creativeindia.com
Market road, Gandhi Bazaar, Banglore 560004 Karnataka, Indias

Digi Softech Ltd.
http://www.scinton.com
E-16, 6th Floor, Tardeo, Mumbai 400034 India

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Source:
https://www.dsource.in/course/design-signage/resources/industries/signage-manufacturing-industries

1. Introduction
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10. Contact Details

Jindal Photo Films Limited
http://www.jindals.com
56/6 Hanuman Road New delhi 110001 India.

Kodak(I) Ltd.
http://www.kodak.com
Vinay Bhavya Complex, 159-A CST Rd., Kalina Mumbai 400098 India www.kodak.com

L. G. Plastika Pvt. Ltd.
http://www.lgplastika.com
Arvind Chambers , 1st Floor Sai Service Compound 194 Western Express Highway , Andheri (E) Mumbai 400069 India

Media 2000
http://www.media2k.com
E-32 A, Amar Colony, Lajpat Nagar IV New Delhi 110024 India

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IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/resources/institutions

1. Introduction
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3. Theory Paper
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8. Resources
    8a. Industries
    8b. Institutions
        8b.1. Institutes - Schools
        8b.2. Signage Associations
        8b.3. Signage Standards Organisations
        8b.4. Signage Museums
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    8d. Publications
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Institutions

Institutes - Schools

Signage Associations

Signage Standards Organisations

Signage Museums

Design Course

Design of Signage

Different Applications of Signage System

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IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/resources/institutions/institutes-schools

1. Introduction
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   8a. Industries
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Institutes - Schools

USA:

US Institutes teaching 'Signage Design' and related 'Design' areas:

Art Centre College of Design, USA
Art Center College of Design
1700 Lida Street
Pasadena, California 91103-1999
United States
Telephone: (626) 396-2200
Contact: admissions@artcenter.edu
Programs: Undergraduate and graduate programs in Environmental Design, Product Design and Graphic Design

Rhode Island School of Design
Two College Street
Providence, Rhode Island 02903
United States
Phone: 401 454-6100
Contact: admissions@risd.edu
Programs: Undergarduate program in Industrial Design and Graphic Design

Pratt Institute
Pratt Studios
200 Willoughby Avene
Brooklyn, New York 11205
United States
Phone: 718-636-3600
Contact: info@pratt.edu
Programs: Undergarduate program in Industrial Design and Communucation Design

Cranbrook Academy of Arts
Cranbrook Academy of Art
39221 Woodward Avenue, box 801
Bloomfield Hills, Michigan 48303-0801
United States
Phone: 44 (0)20 7590 4444

Design Course

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Source:
https://www.dsource.in/course/design-signage/resources/institutions/institutes-schools

1. Introduction
2. Design Process
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8. Resources
   8a. Industries
   8b. Institutions
      8b.1. Institutes - Schools
      8b.2. Signage Associations
      8b.3. Signage Standards Organisations
      8b.4. Signage Museums
   8c. Miscellaneous
   8d. Publications
9. Design Tools
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Contact: caainfo@cranbrook.edu
Programs: Undergarduate program in 2D Design and 3D Design

India:

Indian Institutes teaching 'Signage Design' and related 'Design' areas:
Industrial Design Centre, IIT Bombay
Powai, Mumbai 400076
India
Phone: 91-22-576 7801
Fax: 91-22-576 7803
Contact: Office@idc.iitb.ac.in
Programs: Master of Design M.Des in Industrial Design and. M.Des in Visual communucation

National Institute of Design
Paldi
Ahmedabad, Gujarat, 380 007
India
Phone (079) 663 9692 / 660 5243
Fax (079) 662 1167
e-mail : academic@nid.edu
Programs: 4 year Graduate Diploma Programme in Design (GPD) and 2 and 1/2 year Post-Graduate Diploma Programme in Design (PGPD)

Department of Design
Indian Institute of Technology, Guwahati
North Guwahati
781039
India
Tel: 0361-690321 to 28
Fax: 0361-690762
Contact: dod@iitg.ernet.in
Programs:: Bachelors of Design in Industrial Design and Communication Design

Design Course

Design of Signage

Different Applications of Signage System

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IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/resources/institutions/institutes-schools

1. Introduction
2. Design Process
3. Theory Paper
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   8a. Industries
   8b. Institutions
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   8d. Publications
9. Design Tools
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Srishti School of Design
Srishti School of Art, Design and Technology
P.O. Box No. 6430, Yelahanka New Town,
Doddabalapur Road, Opp. Wheel & Axle plant
Bangalore-560 064
Phone: 91.80.28462506/07/08, 28560238.
TeleFax: 91.80.28560240
Contact: srishtischool@vsnl.net
Programs:: 2 year Professional Diploma in Visual Communication

Indian Institute of Technology, Delhi
Master of Design in Industrial Design
Hauz Khas,
New Delhi 110016 India
Tel: 011-666979
Programs: Master of Design M.Des in Industrial Design

National Institute of Fashion Technology
Gulmohar Park, Hauz Khas
New Delhi, India, 110016
Phone: 0091116966431
Programs: Degree, Diploma, certificate courses in Fashion Design, Textile design, Fashion and Information Technology, etc.

Department of Industrial Design
School of Planning & Architecture,
M.Arch, with specialisation in Industrial Design
4,Block-B, I.P.Estate,
New Delhi - 110002,
India
Phone: 011-3318387,
Phone: 011-3311074
Programs: Graduate Programme in Industrial Design (M. Arch)

Design Course

Design of Signage

Different Applications of Signage System

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Source:
https://www.dsource.in/course/design-signage/resources/institutions/signage-associations

1. Introduction
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      8b.3. Signage Standards Organisations
      8b.4. Signage Museums
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Signage Associations

World:

International Sign Association
http://www.signs.org/
The International Sign Association's Electronic Communication Network assists sign manufacturing companies in the daily complexities of owning and operating a sign manufacturing company.

Society of Environmental Graphic Design
http://www.segd.org/
The web site is for designers, fabricators, students and educators involved in the field of environmental graphic design. Environmental Graphic Design ncludes signage, wayfinding systems, mapping, exhibit design, themed environments, retail spaces, sports facilities and campus design.

Screen Printing and Graphic Imaging Association International
http://www.sgia.org/
The site has a bulletin board, help line, news current events and new product announcements.

Digital Printing and Imaging Association
http://www.dpia.org/
DPI provides users of digital imaging technologies the ability to gain knowledge about new products, announcements, etc.

Other Countries:

British Sign Association
http://www.british-sign-assoc.co.uk
Over the last 23 years the Association has been an invaluable source of help and advice for all those operating within the SIGN industry.

Outdoor Adv. Association of Canada
http://www.oaac.com
The OAAC is a bilingual trade association of Out-of-Home advertising companies. It represents the industry both nationally and internationally.

All Japan Neon - Sign Association
http://www.neon-jp.org
This website is a crystallization of the magazine NEOS. It is jam-packed with fascinating information ranging from

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Source:
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    8d. Publications
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the activities of the Association to technical information and details of signs all over the world.

The United States Sign Council
http://www.ussc.org
The United States Sign Council represents the interests of the over thirty thousand members of the sign industry in the United States

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Source:
https://www.dsource.in/course/design-signage/resources/institutions/signage-standards-organisations

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  8a. Industries
  8b. Institutions
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  8c. Miscellaneous
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Signage Standards Organisations

International:
International Standards Organisation
http://www.iso.org
Worlds largest developer of standards with a network of national standards institutes from 146 countries working in partnership with international organizations, governments, industry, business and consumer representatives.

World Intellectual Property Organisation
http://www.wipo.int
The World Intellectual Property Organization (WIPO) as an international organization promotes and protects intellectual property encompassing science, technology and the arts.

India:
Bureu of Indian Standards
http://www.bis.org.in/
The web site for the Indian Standards Organisation

Intellectual Property Rights
http://patentoffice.nic.in/
details regarding registration of design, trademark, patents, etc. Industrial designs are that are new or original can be protected.

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Source:
https://www.dsource.in/course/design-signage/resources/institutions/signage-museums

1. Introduction
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9. Design Tools
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Signage Museums

American Sign Museum
http://www.signmuseum.org
Documents a historical collection of signs in their many types and forms - located in Cincinnati, Ohio, USA

Neon Museum
http://www.neonmuseum.org
Has an aim to collect, preserve, study and exhibit neon signs and associated artifacts - based in Las Vegas, USA

Museum of Neon Art
http://www.neonmona.org/
exhibits, documents and preserves contemporary fine art in electric media and outstanding examples of neon signs located in City Walk in Universal City, California.

Jimmy Neon Museum
http://www.neonmuseum.com
Works of neon by artist Jim Moriis - includes vehicles, business graphics, nudes, Neon Art as Signage, Kinetic Neon, etc.

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Source:
https://www.dsource.in/course/design-signage/resources/miscellaneous

1. Introduction
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4. Case Studies
5. Graphic Symbols
6. Technology
7. Write Up
8. Resources
   8a, 8b
   8c. Miscellaneous
      8c.1. Signage Directories
      8c.2. Symbols - Pictograms
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Miscellaneous

Signage Directories

Symbols - Pictograms

Sign Cities and Places

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Source:
https://www.dsource.in/course/design-signage/resources/miscellaneous/signage-directories

1. Introduction
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Signage Directories

International:
International Signs Online
http://www.intlsigns.com/
About signs, including sign companies worldwide, signmaking tips and info, sign buyer's guide, links to sign related sites, pictures, information, and news.

Sign Industry
http://www.signindustry.com/
A business-to-business resource and community for the sign industry - articles, message boards, news, auction/storefront, tips and chat for ADA, etc.

Sign Search
http://www.signsearch.com/search.htm
Business-to-business sign industry website to search and locate signs and manufacturers of signs.

Sign Web
http://www.signweb.com/
Sign news, product information for sign makers and buyers of signs - source for sign making technology, equipment and supplies and software downloads.

Sign Supplies
http://www.sign-supplies.com/
Business site where you can visit, find a supplier you need and get straight to the information you require.

Asia:
Asia Sign World
http://www.asiasignworld.com/
The premiere web site for the sign industry in Asia.

India:
SignageWorld
http://www.signageworld.com/
A comprehensive site that puts the buyers, sellers, experts and users together. Articles, Directory, Industry Links,

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Sign Trends, Suggestions, etc.

Sign Ind
http://www.sigind.com/
A portal site for india for the signage and the marketing media. Exhibitions, free listing etc.

Print Packaging
http://www.print-packaging.com/
India's Business site for the Printing, Packaging and the Signage Industry. Education, Events, List of Companies, etc.

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Source:
https://www.dsource.in/course/design-signage/resources/miscellaneous/symbols-pictograms

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Symbols - Pictograms

Building Symbols, Hospital Symbols, Railway Symbols, etc
http://dsource.in/course/design-signage/graphic-symbols
These are free to use symbols designed for use in the different environments. These are available courtesy of this website.

Airport Symbols
http://www.aiga.org/content.cfm?ContentAlias=symbolsigns
These free to use symbols designed for use in the Airport environment, that are available courtesy American Institute for Graphic Arts (AIGA).

Graphic Symbols
http://www.symbols.com/
This contains more than 2,500 Western signs, arranged into 54 groups according to their graphic characteristics. In 1,600 articles their histories, uses, and meanings are thoroughly discussed

Traffic Signs
http://www.trafficlinq.com/
Links to traffic sign and symbols

Manual of Traffic Signs
http://members.aol.com/rcmoeur/signman.html
This is a listing of the most commonly used traffic signs in the United States.

Peace Symbols
http://www.abcme.com/peacesigncollection/peacesigncoll.html
Collection of peace signs from all over the world

Funny Signs
http://www.funnysign.com/
A collection of funny signs

Symbol Signs for HCI
http://www.indiana.edu/~iirg/REFERENCES/iconbib.html
Related to Symbol/Signs for Human-Computer Interaction

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Source:
https://www.dsource.in/course/design-signage/resources/miscellaneous/symbols-pictograms

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International Signs Online
http://www.intlsigns.com/world/
Links to the art, law, history and humor of signs around the world

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Source:
https://www.dsource.in/course/design-signage/resources/miscellaneous/sign-cities-and-places

1. Introduction
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Sign Cities and Places

Hong Kong - The city of Lights
http://www.pbase.com/accl/hong_kong
A collection of beautiful photos of the city of Hong Kong

New York City
http://www.agilitynut.com/signs7.html
A collection of siganges of the Times Square in NY

City Lights: Vancouver's Neon Heritage
http://collections.ic.gc.ca/neon/
A virtual walking tour developed by the Vancouver Museum takes you through the City of Vancouver's Neon Heritage.

Tokyo by night
http://dmla.clan.lib.nv.us/docs/museums/reno/exneon/neontext.htm
A collection of shinjuku entertainment district downtown tokyo night shots.

Neon in the State of Nevada
http://www.painetworks.com/pages/fw/fw1566.html
An exhibition of neons used through the history of Nevada.

Gas Station Signage
http://www.gassigns.org
An online collection of gasoline logos from photos and maps

Neons by the Roadside
http://www.roadsidepeek.com/neon/
Has a collection of neon signs on artfacts by the roadside - cafes, motels, automobiles, signages, buildings, etc.

Signs by the Roadside
http://www.agilitynut.com/signs.html
Has a collection of signs on artfacts by the roadside from different places in USA.

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Source:
https://www.dsource.in/course/design-signage/resources/publications

1. Introduction
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      8d.1. Signage Web Magazines
      8d.2. Books Related to Signages
      8d.3. Writings Concerning Signages
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Publications

Signage Web Magazines

Books Related to Signages

Writings Concerning Signages

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Source:
https://www.dsource.in/course/design-signage/resources/publications/signage-web-magazines

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Signage Web Magazines

World:

Sign Craft
http://www.signcraft.com/
SignCraft has information on signage. The website includes links to old articles, sneak preview, gallery etc.

Sign Business Online
http://www.nbm.com/signbusiness/
Pratical information for the sign business professional

Sign Shop Network
http://www.signshop.com/
has articles, links to other related signage issues and industry news

Sign Web
http://www.signweb.com/
Sign news, how-to articles and product information for sign makers and buyers of signs. Source for sign making technology, equipment and supplies, with the online buyers guides, message boards, newsletters and software downloads.

India:

POP today
http://www.poptodaymag.com/
POP today is a magazine dedicated to link the POP manufacturers, suppliers and experts with the brand marketers, advertising professional, retailers and sales promotion firms.

Sign and Graphics
http://www.signandgraphics.com/
Sign and graphics is meant for the needs of the signage industry. has information related to graphics, signage, printing, etc.

Indian Printer and Publisher
http://www.indianprinterpublisher.com/
Magazine that covers all aspects of the printing industry.

Design Course

Design of Signage

Different Applications of Signage System

by
Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:
https://www.dsource.in/course/design-signage/resources/publications/books-related-signages

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2. Design Process
3. Theory Paper
4. Case Studies
5. Graphic Symbols
6. Technology
7. Write Up
8. Resources
   8a, 8b
   8c. Miscellaneous
   8d. Publications
      8d.1. Signage Web Magazines
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      8d.3. Writings Concerning Signages
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Books Related to Signages

Process Visual: Development of a Corporate Identity
by Wolfgang Schmittel
Text in English, German and French, 225 pages
Publisher: ABC-Edition
Amazon.com

Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols
by Henry Dreyfuss
Publisher: Wiley (May 1, 1984)
Amazon.com

Symbol Signs:
The system of passenger/pedestrian oriented symbols developed for the U.S. Department of Transportation
(Visual communication books)
by American Institute of Graphic Arts
Hastings House (January 1, 1981)
Amazon.com

Safety Symbols Art
By Nora Olgyay, IDSA
Amazon.com

Handbook of Pictorial Symbols (Dover Pictorial Archive Series)
by Rudolf Modley, William R. Myers, Diana G. Comer
Publisher: Dover Publications (June 1, 1976)
Amazon.com

Illustrated Book of Signs & Symbols
by Miranda Bruce-Mitford
Publisher: Dorling Kindersley Publishing; 1st ed edition (October 1, 1996)
Amazon.com

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Dictionary of Symbols
by Carl G. Liungman
Publisher: W. W. Norton & Company; Reprint edition (December 1, 1994)
Amazon.com

The International Pictograms Standard
by Todd Pierce
Publisher: Watson-Guptill Publications (April 1, 1997)
Amazon.com

Signs: Lettering in the Environment: Lettering in the Environment
by Phil Baines, Catherine Dixon
Publisher: Watson-Guptill Publications; Reprint edition (October 1, 1998)
Amazon.com

Signs and Symbols: Their Design and Meaning
by Adrian Frutiger, Andrew Bluhm (Translator)
Publisher: Harper Design (November 1, 2003)
Amazon.com

The Icon Book: Visual Symbols for Computer Systems and Documentation
by William Horton
Publisher: John Wiley & Sons; Book&Disk edition (March 31, 1994)
Amazon.com

Icon Design: Graphic Icons in Computer Interface Design
by Steve Caplin
Publisher: Watson-Guptill Publications (April 1, 2001)
Amazon.com

A History of Graphic Design
by Philip Meggs
Publisher: John Wiley & Sons; 3 edition (July 24, 1998)
Amazon.com

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Writings Concerning Signages

Signage Standards for the Government of Canada:
Provides detailed guidelines for implementation of signage by Governmental bodies in Canada.
Federal Identity Program by Treasury Board of Canada Secretariat.

Literature on Research About Pictograms
A selection of papers, reports and books related to tests and design of graphic symbols as well as related subjects.

Creating Public Park Signages
From Project for Public Spaces (http://www.pps.org):
Article on signages that provide effective information and direction for people to find their way around the park; encourages learning experiences; helps maintain the image of the park; and communicates park rules.

Graphical Symbols to Address Consumer Needs
by John Perry,
Project Leader ISO COPOLCO
An article on developing graphical symbols and signs with the consumer in mind.

Meanings of the word 'Sign', 'Symbol' , 'Pictogram' and 'Graphics'
From Websters online dictionary - gives many of its associations and connections.

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Design Tools

Wayfinding Signages
Wayfinding Signages for Railway Stations is a design learning tool developed by IDC, IIT Bombay. It is an interactive web space where students and aspiring designers can learn about the basics of design. This section includes steps such as Types of Signages, Identify Signages, Layout of Directional Signages, Layout of Facilities Signages, Layout of Platform Signages and symbol Library.

For more information visit: https://www.dsource.in/tool/wayfinding-signages/#

Trinetra
Trinetra is a tool to explore patterns, graphics and symbols from India!

You can browse collection of visuals using various aspect like graphics, meaning and usage. You can freely download visuals in reusable(vector) format.

The collection includes iconography, symbols, motifs, graphic patterns, traditional and modern art!

You can choose and search to view graphic patterns from these categories:
Design Patterns
Children Graphics
Facility Symbols

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For more information visit: https://www.dsource.in/tool/trinetra/

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Contact Details

This documentation for the course was done by Professor Ravi Poovaiah, faculty at IDC, IIT Bombay.

You can get in touch with him at ravi[at]iitb.ac.in

You can write to the following address regarding suggestions and clarifications:

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